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"Raabe's Der Schüdderump and Maupassant's Mont-Oriol: Schopenhauer's Influence and the Grotesque"

by

© Darcia Anne Rachey

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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October 12, 1982

DEDICATED TO

MY MOTHER

AND

THE MEMORY OF MY FATHER

ABSTRACT

During the past five centuries, numerous attempts have been made to analyse and define the meaning conveyed in the concept of the grotesque. A brief historical survey of the grotesque as a literary term indicates that no clear-cut definition of the concept ever has been, or, in all probability, ever can be achieved. However, at the core of all statements reviewed on the grotesque, which are significant since they are either still accepted or instrumental in the formulation of subsequent theories, there is a basic meaning common to all. By determining which characteristics of the grotesque are similar to the statements presented, it is possible to establish a working definition of the term, which can then be used to clarify the extensive use of the grotesque in two novels written in the second half of the nineteenth century; Wilhelm Raabe's Der Schüdderump and Guy de Maupassant's Mont-Oriol. Biographical evidence indicates that both authors were influenced by the philosophy of Arthur Schopenhauer, who provided a definition of humour similar to some of the statements reviewed. On the level of content, the grotesque of Raabe and Maupassant is based on a strong, underlying pessimism derived, to a great extent, from the philosophy of Schopenhauer. It follows, then, that Schopenhauer's concept of humour is applicable to the grotesque as it is created in the two novels. The connection established between Raabe and Schopenhauer, and Maupassant and Schopenhauer, indicates the possibility of definite similarities between Raabe and Maupassant and provides the basis for the analysis

and final comparison of the two novels. From the analysis of Der Schüdderump and Mont-Oriol, it is evident that the grotesque, as a literary device, is adaptable for the presentation of various Weltanschauungen and, as a result, may be embedded, to a greater or lesser degree, in different types of literary styles.

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I Introduction

An interest in the grotesque and a preference for the novel of the second half of the nineteenth century, determined the working hypothesis of this thesis.

During the past five centuries, numerous attempts have been made to analyse and define the meaning conveyed in the concept of the grotesque. Although it is difficult to trace rapidly the origin of the word 'grotesque' and to summarize its historical development as a literary term, certain older statements must be considered, since they are either still accepted or instrumental in the formulation of subsequent theories. After reviewing, therefore, the concept of the grotesque in its evolving historical context, it will then be possible to establish a working definition of the term, by determining which characteristics are common to the statements presented.

Upon the basis of this tentative definition, an attempt will then be made to clarify the extensive use of the grotesque in Wilhelm Raabe's novel, Der Schüdderump, and Guy de Maupassant's Mont-Oriol. Biographical evidence will show that both authors were influenced by the philosophy of Arthur Schopenhauer, who also provided a definition of humour similar to some of the reviewed descriptions of the grotesque. As the grotesque humour of Raabe and Maupassant is the product of a strong, underlying pessimism derived, in part, from the philosophy of Schopenhauer, it is probable that his definition of humour is applicable to each novel. The connection established between Raabe and Schopenhauer, and Maupassant and Schopenhauer, indicates the possibility of definite similarities between Raabe and

Maupassant and provides the basis for the analysis and final comparison of the two novels.

II Attempts at Defining the Grotesque

The word 'grotesque' was originally used to describe a certain ornamental style in art, discovered in excavations in Italy during the late fifteenth century. The main characteristic of this art style, created in the Augustan era, was the mixing of heterogeneous elements, the intertwining of human, plant, animal and architectural forms. Marcus Vitruvius Pollio, an architect who was very influential during the reign of Augustus, condemned, in his book De Architectura, this ornate form, which contradicted the classical values of perfect proportion and harmony in art. In spite of Vitruvius' criticism, this ornamental style continued to flourish until the end of the first century, when the 'Golden House of Nero,' mistaken for the 'Titus Baths' until the nineteenth century, was constructed. Upon rediscovery of the so-called 'Titus Baths,' the art style which characterized these ruins was labelled grottesche by the Italians. The Vitruvian view of art dominated the thought of Renaissance artists and scholars in Italy. Nevertheless, those who adopted the attitudes of Vitruvius were also unsuccessful in curbing the growth of this art form. Consequently, during the sixteenth and seventeenth centuries, the word 'grotesque' and the style of art associated with it, were accepted not only in Italy, but in other European countries as well. The grotesque style was used in the decoration of Renaissance sculptures, fountains, furniture and tapestries.[1]

In France, the grotesque style became especially popular and, as a result, even captured the notice of Renaissance writers. The word 'grotesque' and the style it designated were gradually introduced into

the field of literature by writers such as Rabelais, Montaigne, Ronsard and Du Bartas. By 1553, Rabelais had made use of the word 'grotesque' in his writing, which indicates that he was at least acquainted with the ornamental art style. The use of 'grotesque' as a literary term was initially made by Montaigne, when he compared his style of writing to the bizarre, disorderly style of the grotesque art form. However, Montaigne also criticized his own writing style, his own grotesque imaginings. Both Ronsard and Du Bartas employed the word 'grotesque' in poetical descriptions of nature. Nevertheless,

> In Ronsard and Du Bartas, the grotesques wrought by nature's hand on the rock walls of cool caves were superior to the craftsman's ornaments which bedecked the rich and the vicious. In Montaigne they were the shameful effusions of man's naturally disordered mind. Thus, the grotesque, a major form of Renaissance ornamentation, was a symbol of shame to one segment of society.[2]

By the middle of the seventeenth century in France, the word 'grotesque' was, in general, replaced by the word 'burlesque' in literature and was used to describe a low form of comedy. Boileau's work, L'art poètique, contributed to the development of the literary concept of the word 'grotesque.' In L'art poètique, Boileau condemned vulgar comedy and burlesque poetry, which failed to duplicate nature and to conform to harmony. Boileau especially objected to the use of obscene language, distorted figures and ignoble thoughts in poetry, which, he maintained, could only be appreciated by the vulgar class.[3]

Those who read Boileau recognized the similarities between the French critic's descriptions of burlesque poetry and the grotesque style of art. Thus, the word 'grotesque' began to be applied to the literary genre. In England, John Dryden, influenced by Boileau, compared comic forms of literature to grotesque art. Dryden debased

grotesques in poetry and painting, because they failed to instruct the mind or represent nature. Although the English critic considered the grotesque to be the lowest form of the comic genre, he did not object to it completely, for he maintained that it was a necessary means of entertainment for the vulgar class, but that it was to be scorned by cultivated society.[4]

By the second half of the eighteenth century, critics in Germany began to recognize the grotesque as an acceptable literary genre. These defenders of the grotesque not only regarded exaggerations and distortions as being grotesque, but firmly believed that the grotesque should be neither hindered nor condemned, that it was indeed permissible in literature. They declared that man's nature demanded comic relief and that this relief was to be found in low forms of vulgar comedy. Therefore, the grotesque was viewed as being a part of, and thus a product of, human nature.

A defense of the grotesque as a manifestation of man's nature was presented by Justus Möser in Harlekin oder Vertheidigung des Groteske komischen, published in 1761. Although Möser, like most of the aestheticians of his time, regarded the grotesque merely as a form of vulgar comedy related to burlesque and caricature, his work is significant:

> As far as meaning or credibility was concerned, Möser claimed that the fantastic worlds of grotesque literature were "possible" ones if one suspended disbelief for the duration of the work. Furthermore, Möser insisted, contrary to common belief, the grotesque had moral purpose.[5]

Möser believed that the grotesque provided the comic relief required by man's nature. However, Möser's attitude towards the grotesque tended to ignore the horrible and strange aspects of the genre and,

consequently, placed too much emphasis on the ludicrous and ridiculous qualities.

Christopher Martin Wieland, like Möser, maintained that the grotesque was an inherent and driving part of man's nature. In 1775, Wieland, who regarded the grotesque as a form of caricature, tried to establish a definition for the genre. His analysis of caricature emphasized the psychological effects of the grotesque on the perceiver. However, unlike Möser, Wieland believed that the effects of the grotesque went beyond mere comic relief:

> He [Wieland] observed that the grotesque awakens openly contradictory perceptions -- laughter over deformation, disgust at the gruesome, surprise at the boldness of the impossible creations. . . . In the eighteenth century, however, Möser's defense of grotesque-comedy and Wieland's psychological analysis of caricature served the purpose of demonstrating that human nature was to be pitted against the classical rules in the battle over grotesque taste, which would last for more than a century.[6]

Thus, Möser's and Wieland's statements are extremely important in the historical development of the grotesque as a literary genre, since they initiated the separation of the grotesque form from the classical standard that art is the imitation of beauty in nature, a standard that simply did not apply to the grotesque. Wieland's concept of the grotesque is also significant, for he realized that the grotesque evoked contradictory reactions, laughter and disgust, in the perceiver.

The Romantic Movement, especially in Germany, marked a radical change in the development of the grotesque as a literary concept. The Romantic philosophy was a reaction against the classical standards. The creative function of the imagination took precedence over the rationalistic functions of logic and fact. Romanticism became the expression of a subjective, individualistic view of the world. A keen

sense of isolation prevailed during this era. Alone in his existence, the individual was in constant conflict with much of what he saw in the world around him. As a result, all that was recognized as commonplace and belonging to everyday life suddenly became hostile, dubious and meaningless. A literature of doubt and questioning thus developed during the Romantic period, which also led to a change in the literary concept of the grotesque.

In 1800, Friedrich Schlegel attempted to define the grotesque in his work Gespräch über die Poesie. Although Schlegel's concept of the grotesque was somewhat vague, he did note that the essential aspects of the grotesque included 'die Mischung des Heterogenen, die Verwirrung, das Phantastische, und selbst so etwas wie Verfremdung der Welt. . . .'[7]

Jean Paul (Friedrich Richter), a novelist whom Schlegel regarded as a writer of the grotesque, wrote, in 1804, a theoretical work entitled Vorschule der Ästhetik. Although Jean Paul never made use of the word 'grotesque,' he undoubtedly recognized it as a phenomenon. Jean Paul did not separate the concept of the grotesque from the concept of humour. He realized that the grotesque would be impossible without humour. Therefore, Jean Paul attempted to define the grotesque as an essential element of humour and specifically labelled it 'die vernichtende oder unendliche Idee des Humors'[8] (the annihilating or infinite idea of humour), by which he meant a type of destructive, satanic humour. For Jean Paul, the greatest humourist would be the devil: 'Eine bedeutende Idee! den Teufel, als die wahre verkehrte Welt der göttlichen Welt, als den großen Welt-Schatten, . . . kann ich [Jean Paul] mir leicht als den größten Humoristen und whimsical man gedenken. . . .'[9] Through this destructive, satanic humour, the world

became transformed into something alien, horrifying and unjustifiable.

Another important statement concerning the grotesque, made during the Romantic era in France, was presented by Victor Hugo in the preface to his tragedy Cromwell, written in 1827. Hugo gained knowledge of the grotesque through translations of the German aestheticians. Like some of his German predecessors, Hugo defended the juxtaposition of tragedy and comedy, the ugly and the beautiful, the horrific and the ludicrous, in his concept of the grotesque: 'Dans la pensée des modernes, au contraire, le grotesque a un rôle immense. Il y est partout; d'une part, il crée le difforme et l'horrible; de l'autre, le comique et le bouffon.'[10]

Like their predecessors, the critics of the Romantic era considered the primary charactertistic of the grotesque to be the element of incongruity, the mixing of beauty with deformation, the ludicrous with the horrific, comedy with tragedy. However, the grotesque also became a means of expressing man's isolation in and alienation from the threatening world in which he existed.

Mikhail Bahktin, in his study entitled Rabelais and his World, suggests that the most important change in the concept of the grotesque which developed in the Romantic era, occurred in relation to

> . . . the principle of laughter. This element of course remained, since no grotesque, even the most timid, is conceivable in the atmosphere of absolute seriousness. But laughter was cut down to cold humor, irony, sarcasm. It ceased to be a joyful and triumphant hilarity.[11]

Bahktin also discusses certain grotesque images which took on specific traits linked to fear during the Romantic era. In other periods, 'the devils and hell itself appear as comic monsters, whereas the

Romanticists present the devil as terrifying, melancholy, and tragic, and infernal laughter as somber and sarcastic.'[12] The mask is another ominous image, since it is deceiving, since it hides something which is threatening. The marionette is another important grotesque image in Romantic literature, for 'the accent is placed on the puppet as the victim of [an] alien inhuman force, which rules over men by turning them into marionettes.'[13] The theme of madness

> . . . is inherent to all grotesque forms, because madness makes men look at the world with different eyes. . . . In Romantic grotesque, on the other hand, madness acquires a somber, tragic aspect of individual isolation.[14]

As the Romantic era drew to a close, another phase in the development of the grotesque as a literary concept also came to an end. In the second half of the nineteenth century, interest in the grotesque declined considerably. Whereas the Romanticist sought to transcend the immediate world in search of an ideal, the Realist and Naturalist centered their attentions on the real world, which seemed to deny the existence of any ideal.

Arthur Schopenhauer, in his essay "Über das Lächerliche," established his concept of humour on an incongruity between the concept of an object and the perception of that object:

> Meiner [Schopenhauers] im ersten Bande ausgeführten Erklärung zufolge ist der Ursprung des Lächerlichen allemal die paradoxe und daher unerwartete Subsumtion eines Gegenstandes unter einen ihm übrigens heterogenen Begriff, und bezeichnet demgemäß das Phänomen des Lachens allemal die plötzliche Wahrnehmung einer Inkongruenz zwischen einem solchen Begriff und dem durch denselben gedachten realen Gegenstand, also zwischen dem Abstrakten und dem Anschaulichen. Je größer und unerwarteter in der Auffassung des Lachenden diese Inkongruenz ist, desto heftiger wird sein Lachen ausfallen.[15]

Schopenhauer's definition of humour is based on the element of incongruity, which is the main characteristic attributed to the grotesque in some of the descriptions of the concept which have been reviewed.

Among the aestheticians of the early post-Romantic years, Friedrich Theodor Vischer considered the subject of the grotesque in his work Ästhetik oder Wissenschaft vom Schönen (1847-57).[16] Vischer suggested that the grotesque resulted from the fusion of heterogeneous elements, a fusion created in the mood of humour, the decisive element of the grotesque to which the comic and the ridiculous contribute. Nevertheless, Vischer did not fail to recognize the alienating, ominous and inhuman qualities of the grotesque. He also introduced a new aspect to the grotesque, referred to as 'Tücke des Objekts' (malice of inanimate objects). This particular observation of the grotesque suggested that all men, ordinary as well as unique persons such as artists, were the victims of outside, sinister forces. Thus, apparently familiar and insignificant things in the everyday world became evil and bizarre, as if possessed by hostile demons.[17]

Since it is the intention of this thesis to consider aspects of the grotesque in two novels written in the second half of the nineteenth century, a more detailed discussion of the general characteristics of the concept, as they appeared in the literature of the post-Romantic years, will be presented here. The literature of Germany will primarily be reviewed. However, since the transition from 'Romantic' to 'realistic' grotesque followed, to a greater or lesser degree, the same pattern of development in other countries, their literatures will also be briefly mentioned.

Among the writers of late eighteenth and nineteenth-century

German literature -- Jean Paul, Tieck, Jakob and Wilhelm Grimm, in their collection of folk tales, Heine, Keller -- E.T.A. Hoffmann is ranked as the uncontested master of grotesque fiction. It is necessary to briefly mention Hoffmann, for his influence on other European writers and on the American author, Edgar Allan Poe, was immense.

In his study, Das Groteske: Seine Gestaltung in Malerei und Dichtung, published in 1957, Wolfgang Kayser reviews the grotesque in some of the literary achievements of Hoffmann. Kayser places the grotesque figures in Hoffmann's works into three categories. First of all, there is the individual whose appearance and movements are grotesque. Such persons are usually presented in opposition to those possessing extreme beauty. Secondly, there is the eccentric artist, the so-called Sonderling, whose grotesqueness is manifested in his peculiar physical mien, odd and uncontrolled facial expressions and idiosyncrasies. Thirdly, there is the 'demonic' individual, who is grotesque both in appearance and behaviour. The mere presence of such a person usually results in death and destruction in the world around him. Hoffmann also employed the theme of madness and the grotesque images of the mask and the marionette in his writings.

According to Kayser, these three grotesque types are also present in the works of Gottfried Keller, who tended to portray them in the guise of uprooted, alienated individuals. By humanizing the demonic and objectifying the abstract, Keller reduced the grotesque to irony and satire. Although Keller's fictional world is realistic, it is characterized, nonetheless, by gloomy, foreboding and bizarre phenomena.

In his summary of the 'realistic' grotesque, Kayser also discusses the literary accomplishments of Wilhelm Raabe. Kayser suggests that

no outside, sinister forces threaten to invade the reality of Raabe's fictional world, that everything is restricted to either the good or evil nature of an individual. Thus, Kayser considers Raabe's demonology to be somewhat disturbing, for besides the parodistic element, there is also a serious, justifiable one, which is constantly made evident in the action. Kayser suggests that, in Raabe's fiction, the foreboding overtones are diminished,

> Indem sich nämlich die Objekte immer und nur tückisch verhalten, d.h. dem Menschen zu schaden suchen, wo immer sie können, verlieren sie das Unheimliche und damit das eigentlich Dämonische. Der Mensch weiß, was er von ihnen zu erwarten hat, und kann sich auf ihr gesteuertes Treiben einstellen. Weiterhin befinden wir uns bei ihnen in sehr niedrigen Bereichen des Alltags. . . .[18]

Although Kayser maintains that the three types of grotesque figures created by Hoffmann also exist in Raabe's writings, he, at the same time, seems reluctant to accept the presence of the grotesque in general. However, more recent studies support the idea that the grotesque element is indeed prominent in Raabe's works.

In his article, "Das Groteske bei Wilhelm Raabe," Hermann Helmers states, 'daß das Groteske in seinem eigentlichen Wesen als weltverfremdende, dunkle, absurde, dämonische Macht, wie dies bei Wolfgang Kayser so scharf herausgearbeitet wird, durchaus auch seinen Platz im Werk Wilhelm Raabes hat.'[19] Helmers points out that the motifs usually associated with the presentation of the grotesque are evident in Raabe's writings. Creatures such as the owl and snake, as well as personified powers of the underworld -- the devil himself, witches and unexplainable ghosts -- are typical grotesque motifs employed by Raabe. Raabe's tendency to irony, satire and caricature is also quite obvious in the names with which he christens his characters. Perhaps most

important, however, is Helmers' suggestion that Raabe's characters reside in a world that is constantly threatened by some outside, ever-present, ominous force: 'Der „enge, sichere Kreis" des Menschen, der gewöhnlich mit einem kleinen Eiland verglichen wird, ist von einem unbekannten, unheimlichen Bereich umgeben, einem Meer drohender Wogen' (Helmers, p. 201).

According to Helmers, '[d]ie eigentliche Groteske bildet sich bei Raabe . . . in drei aufeinanderfolgenden Stufen heraus, um schließlich auf einer vierten, letzten Stufe eine eigentümliche Form zu finden' (Helmers, p. 200). Helmers labels the first, most elementary form of the grotesque as it occurs in Raabe's fiction as the 'verharmloste[n] Groteske' (Helmers, p. 204). In such instances, the initial estrangement of the world is abolished, as a result of the grotesque element being explained as an isolated, unique phenomenon occurring in the existing, real world. This explanation renders the grotesque harmless and, therefore, simply either tragic or comic. The second level of the grotesque which Raabe creates, as suggested by Helmers, is the 'versteckte Groteske' (Helmers, p. 206). In such cases, bitterness is mixed with the humour, for it becomes evident that the grotesque element is not a confined, unique phenomenon and that everyone and everything is subject to the powers of foreboding forces. Helmers describes the third level of the grotesque in Raabe's works as the 'realistische[n] Groteske' (Helmers, p. 209). This 'realistic' grotesque is explicable only to the degree that it can still be associated with the real world; it is strange, but not totally unbelievable. Helmers considers the 'einseitige Groteske' (Helmers, p. 212) to be the fourth and ultimate form of the grotesque achieved by Raabe. In this instance, depending

on the narrator's point of view, the grotesque element will be explained humourously or it will reflect fearful, outside powers. For the reader, however, the grotesque is obvious, for he is aware of both the horrifying and mirthful qualities.

With regard to the characters created by Raabe, Helmers agrees that the novelist portrayed 'jene drei grotesken Möglichkeiten, die Wolfgang Kaysers treffend aus dem Schaffen E.T.A. Hoffmanns herausgelöst hat: den Typus des wahnsinnigen Künstlers, die dämonische Gestalt und den Menschen mit dem grotesken Äußeren' (Helmers, p. 202).

Hans Schomerus, in his article, "Über die Gestalt des Bösen in den Werken Wilhelm Raabes," also places Raabe's characters into three categories, similar to those determined by Kayser: 'Es ist das eine Böse, das Raabe uns in dreierlei Gestalten entgegenstellt: in der Gestalt der Kanaille, in der Gestalt des Säkulums oder der Welt, in der Gestalt des Teufels.'[20] Schomerus also maintains that the grotesque humour in Raabe's writings results from the author's bleak, pessimistic philosophy, which is masked by his more obvious, optimistic attitudes.

The idea that an underlying, pessimistic vision of the world exists in Raabe's fiction is also presented by Lee Byron Jennings in his study entitled The Ludicrous Demon:

> Wilhelm Raabe's work constantly borders on the grotesque in a very complex manner. . . . Raabe's work, like that of many authors of the century, shows a distinct undercurrent of pessimism, as symbolized in the Schüdderump, the dead-wagon of the plague years, whose ever present rumbling the author hears even in the midst of festive occasions. At times this undercurrent rises to the surface of Raabe's thought. There is very little doubt that the tendency toward the grotesque is to be derived in part from this undercurrent, for it often reveals the pessimist's embittered distortion of surrounding reality to emphasize

> its insubstantial, foolish and pretentious character. But Raabe's tendency toward the grotesque is also to be derived from his indefatigable fascination with everything droll, eccentric and convoluted - a fascination that permeates the innermost structure of his work.[21]

The grotesque element in Raabe's writings occurs when the incongruity between realities and ideals, between the way life is and the way life appears to be, is recognized. This incongruity reveals that the grim realities of man's behaviour do not mirror his professed dedication to higher ideals. The admission to the contradictions in life evokes a feeling of uneasiness in the reader. One laughs bitterly at the shortcomings of human nature and the failures of society. Even though Raabe shows an understanding of and an indulgence towards man's folly, his underlying, pessimistic view of the world is undeniable. Raabe's pessimistic view of life will be discussed in greater depth in the chapter to follow.

Nineteenth-century French writers were greatly influenced by the concept of the grotesque as presented by Victor Hugo in the preface to his tragedy Cromwell. Hoffmann also influenced such writers as Nodier, Balzac, Merimée, Nerval, Gautier and Flaubert. Baudelaire was especially impressed by E.A. Poe and it is through his translations that Poe's 'grotesques' and 'arabesques' influenced French letters. Admiration for Hugo and Hoffmann's influence are also reflected in the literary achievements of Guy de Maupassant. One observes of Maupassant's writings that he

> . . . se borne à rendre ce qu'il aperçoit autour de lui et c'est qu'il ressent lui-même. Une ironie tranquille et un peu triste sort de ce qu'il écrit. Cela est comique et cela ne prête pas à rire. Car cela recouvre l'abîme des médiocrités et des détresses humaines.[22]

In the French author's works, '[t]he humour . . . is dry, ironical, based on a grotesque contrast between human nature and its ideals.'[23] As with Raabe, the grotesque element in Maupassant's fictional world results from his underlying, extremely pessimistic view of the real world, a view which he appropriately expressed in terms of the amusing and horrifying characteristics of the grotesque: 'Je [Maupassant] vois des choses farces, farces, farces, et d'autres qui sont tristes, tristes, tristes, en somme, tout le monde est bête, bête, bête. . . .'[24] For Maupassant, '[t]out le monde est grotesque!'[25]

The grotesque element in the writings of Raabe and Maupassant occurs when the incongruities between the realities and the ideals of life are recognized. Similarly, Schopenhauer's concept of humour is based on an incongruity between the concept (ideal) of an object and the perception (reality) of that object. Thus, Schopenhauer's definition of humour is applicable to the grotesque as it is created in the works of Raabe and Maupassant. However, it is not adequate to simply apply Schopenhauer's definition of humour to the grotesque as it was conceived by Raabe and Maupassant. The grotesque humour of both authors is also the product of a strong, underlying pessimism. In the chapter to follow, it will be made evident that the novelists' pessimistic views of the world were largely derived from the philosophy of Schopenhauer.

Some nineteenth-century English writers were predisposed to the concept of the grotesque as well. The most significant authors of the Romantic grotesque in England were Sir Walter Scott and Thomas Lovell Beddoes, and in America, Edgar Allan Poe. The transition from the Romantic to other forms of the grotesque in England was similar to the

pattern of the development in Germany and is illustrated in the works of Edward Lytton Bulwer, Lewis Carroll and Edward Lear. The realistic grotesque is manifested most notably, however, in the literary accomplishments of Charles Dickens.

Similarly, the evolution of the grotesque in nineteenth-century Russian literature closely resembled the process which occurred in Germany. The works of Pushkin, Gogel, Dostoyevsky, Saltykov-Shchedrin, Tolstoy and Chekov clearly depict the gradual evolution of the concept of the grotesque in Russia.

It is generally accepted that the most comprehensive of all twentieth-century studies of the grotesque is Wolfgang Kayser's Das Groteske: Seine Gestaltung in Malerei und Dichtung (1957). Kayser makes an historical survey of the grotesque, as well as an attempt at defining it. For Kayser, the distinguishing characteristics of the grotesque include the destruction of reality, the invention of unlikely things, the juxtaposition of incompatible elements and the estrangement of the existing world. Although Kayser emphasizes the idea that the whole world is transformed and alien and that not only specific things can seem unnatural and bizarre, he does suggest that there are particular forms and images which contain certain predisposed meanings of the grotesque. Not only monsters, but even real animals, occur repeatedly in the grotesque. In these animals which normally appear familiar, there is a sense of total strangeness, implying a profound ominousness. Crawling and nocturnal creatures, such as snakes, toads, owls, spiders and vermin, are especially well-suited to the grotesque, because they inhabit realms apart from and inaccessible to man. The bat is considered to be the animal manifestation of the grotesque.

The strange ways of this flying mammal accentuate its rather bizarre appearance. The bat flies silently in the night, relying on its exceedingly sharp senses. Cloaked in its wings, the bat hangs upside down in a state of repose, resembling more a piece of dead material than a living creature. In certain countries, the bat is also associated with craziness. An insane person is considered to have 'bats in his belfry' or to be simply 'batty.' The world of insanity is another realm which furnishes motifs for the grotesque. Here, however, the lunatic is alienated from the existing world as well as from his own self, for the sinister power of madness mysteriously overtakes his own personal being.

The concurrence of mechanical and living elements produces an incongruity which is profoundly grotesque, for, as Kayser suggests, the existing world becomes foreign, since '[d]as Mechanische verfremdet sich, indem es Leben gewinnt; das Menschliche, wenn es sein Leben verliert.'[26] This aspect of the grotesque is most evident in the transformation of human beings to mere robots, puppets and marionettes or even simply in a human face being concealed by a mask.

The plant world also, as Kayser points out, provides many motifs for the grotesque. This encompasses not only the perceptible organic world -- ominous forests, foreboding jungles or bizarre plants, such as flesh eating flowers -- but also the microscopic organic world, which remains imperceptible unless magnified.

For Kayser, 'das Groteske ist die entfremdete Welt.'[27] It is not just one or two particular elements which render the world strange; it is the entire world which appears to be transformed. When the familiar world is perceived as being strange, regardless as to whether

or not this strangeness is laughable, horrifying, or a combination of both, a feeling of alienation and, ultimately, fear results. Since the usual definitions of the function of certain elements and values no longer apply, it is difficult for someone to exist in such a world. A fear of life, then, precedes a fear of death. This fear is something which cannot be explained. It it were possible to clarify this fear and, thus, relate it to the familiar world, the primary characteristic of the grotesque would simply not be present. Kayser concludes that an individual would never be able to orientate himself in this estranged world because it is totally absurd. In order to cope in this estranged world, an individual approaches the absurdities, the unexplainable fears, of his existence with a laughing and, at the same time, horrified attitude.

Since Kayser's extensive study of the grotesque, numerous other attempts have been made at attempting to define the concept. Lee Byron Jennings, in his work entitled The Ludicrous Demon (1963), states that the grotesque 'essentially consists in the imposing of ludicrous and trivial features on an element of demonic fear in order to disarm it . . . the grotesque is thus the demonic made ludicrous.'[28] Jennings affirms that the reasons for the grotesque must remain obscure and that, because of the simultaneous presence of fearful and mirthful phenomena, there is, in terms of the feelings of the reader

> . . . a disarming mechanism at work. The formation of fear images is intercepted, at its very onset, by the comic tendency, and the resulting object reflects this interaction of opposing forces. The embodiment of fear is at the same time a product of playfulness, the demonic menace of the figure is balanced by the trivial and droll, and the demon evolves into a clown or fool.[29]

Jenning's definition of the grotesque goes beyond the ideas put forth

by Kayser, for with the introduction of what he calls the 'disarming mechanism,' a more psychological aspect of the grotesque is presented.

In his work, The Grotesque in English Literature, published in 1965, Arthur Clayborough also approaches the concept of the grotesque from the viewpoint of psychology, with specific reference to the psychology of C.G. Jung. According to Clayborough, however, 'the chief idea involved in the various senses of the term grotesque is that of incongruity, of a conflict between some phenomenon and an existing conception of what is natural, fitting, &c.'[30]

The grotesque is defined by Ariel Sachs, in his book, The English Grotesque (1969), as 'the inverse of the ideal. It is evil or baseness or abnormality, portrayed in incongruously compounded human and non-human images, that are in various degrees both disturbing and absurd.'[31]

Philip Thomson's definition of the grotesque is also based on the element of incongruity, for he states, in his study The Grotesque (1972), that the grotesque is 'the unresolved clash of incompatibles in work and response.'[32]

Having considered the major statements made on the subject of the grotesque, it becomes apparent that no clear-cut definition for the term has been, or, in all probablity, ever can be, achieved. This results from the fact that the concept of the grotesque has been considered, and necessarily so, in its evolving historical context. At the core of all statements on the grotesque, however, there is a basic meaning common to all. This distinguishing characteristic of the grotesque is the notion of incongruity, which results when two totally incompatible elements clash or, conversely, when two heterogeneous

elements merge, with one another. This incongruity, as all statements on the subject suggest, is associated with the comic and the horrific. Therefore, a second unique characteristic of the grotesque lies in the fact that this conflict arises between that which is laughable and that which is horrifying. The idea that this clash between the comic and the horrific remains inexplicable, that a resolution to the conflict is lacking, provides yet another characteristic which differentiates the grotesque from other literary modes of expression, since all forms of the comic are based on an incongruity, on a juxtaposition, of opposites. The combination of two inherently incompatible reactions, mirth and horror, is confusing and, thus, regarded as being strange. It must be emphasized, that no matter how bizarre or fanciful the world of the grotesque may seem, it is, nonetheless, the immediate, real world in which we live. The confusion between what appears to be horrifying and unreal with what remains, moreover, potentially amusing and real is a characteristic which causes the grotesque to be extremely powerful.

Having summarized the main characteristics of the grotesque, it is now possible to establish a working definition for the term. The grotesque is created when an incongruity between the comic and the horrific is recognized. The clash between the two simultaneous, discordant reactions to the grotesque -- laughter on the one hand and horror on the other -- produces a conflict which remains inexplicable. The world of the grotesque is the immediate, real world in which we live. In the chapters to follow, this definition will be used when considering the element of the grotesque in Raabe's novel Der Schüdderump and Maupassant's Mont-Oriol. It should be noted that

some of the aspects of the grotesque selected from the novels may not be covered by this general definition of the term. These aspects, however, do warrant consideration, for they clarify the use of the grotesque as a literary device during the post-Romantic years and, consequently, reveal various attitudes of the age.

Notes

[1] Frances K. Barasch, Introd., A History of Caricature and Grotesque in Literature and Art, by Thomas Wright (London, 1865; rpt. New York: Frederick Ungar Publishing Co., 1968), pp. xxiii-xxviii.

[2] Frances K. Barasch, The Grotesque: A Study in Meanings (The Hague: Mouton & Co. N.V., 1971), p. 37.

[3] Barasch, The Grotesque: A Study in Meanings, pp. 119-22.

[4] Barasch, The Grotesque: A Study in Meanings, pp. 124-25.

[5] Barasch, Introd., A History of Caricature and Grotesque in Literature and Art, p. xlviii.

[6] Barasch, Introd., A History of Caricature and Grotesque in Literature and Art, p. xlix.

[7] Wolfgang Kayser, Das Groteske: Seine Gestaltung in Malerei und Dichtung (Oldenburg & Hamburg: Gerhard Stalling Verlag, 1957), p. 53.

[8] Jean Paul, Vorschule der Ästhetik: Kleine Nachschule zur ästhetischen Vorschule (München: Carl Hanser Verlag, 1963), p. 129.

[9] Jean Paul, p. 130.

[10] Victor Hugo, "Préface," Cromwell (Oxford: Oxford University Press, 1909), p. 14.

[11] Mikhail Bakhtin, Rabelais and his World, trans. Helene Iswolsky (Cambridge, Mass. & London: The M.I.T. Press, 1965), p. 38.

[12] Bakhtin, p. 41.

[13] Bakhtin, p. 40.

[14] Bakhtin, p. 39.

[15] Arthur Schopenhauer, Sämtliche Werke, 5 vols. (Stuttgart/Frankfurt: Cotta-Insel Verlag, 1960), II, p. 122. All further references to this work appear in the text.

[16] Theodor Klaiber, Friedrich Theodor Vischer: Eine Darstellung seiner Persönlichkeit und eine Auswahl aus seinen Werken (Stuttgart: Streder & Schröder, 1920), p. 30.

[17] Kayser, pp. 110-11, p. 119.

[18] Kayser, p. 121

[19] Hermann Helmers, "Das Groteske bei Wilhelm Raabe," Die Sammlung Zeitschrift für Kultur und Erziehung (1960), p. 200. All further references to this work appear in the text.

[20] Hans Schomerus, "Über die Gestalt des Bösen in den Werken Wilhelm Raabes," Jahrbuch der Raabe-Gesellschaft: Karl-Hoppe-Festschrift (1962; rpt. Amsterdam: Swets & Zeitlinger N.V., 1972), p. 40.

[21] Lee Byron Jennings, The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose, University of California Publications in Modern Philology, Vol. 71 (Berkeley & Los Angeles: University of California Press, 1963), pp. 136-37.

[22] Andre Vial, Guy de Maupassant et l'art du roman (Paris: Librairie Nizet, 1954), p. 53.

[23] Benjamin W. Wells, A Century of French Fiction (New York: Dodd, Mead & Co., 1903), p. 357.

[24] Guy de Maupassant, Chroniques, Etudes, Correspondance, ed. René Dumesnil (Paris: Librairie Gründ, 1938), pp. 257-58.

[25] Maupassant, p. 56.

[26] Kayser, p. 197.

[27] Kayser, p. 198.

[28] Jennings, p. 157.

[29] Jennings, pp. 14-15.

[30] Arthur Clayborough, The Grotesque in English Literature (Oxford: Clarendon Press, 1965), p. 70.

[31] Ariel Sachs, The English Grotesque: An Anthology from Langland to Joyce (Jerusalem: Israel Universities Press, 1969), p. xxxii.

[32] Philip Thomson, The Grotesque, The Critical Idiom 24, ed. John D. Jump (London: Methuen & Co. Ltd., 1972), p. 27.

III Schopenhauer's Influence on Raabe and Maupassant

Both Raabe's novel, Der Schüdderump, and Maupassant's Mont-Oriol, are works dependent on a striking tableau of contrasts -- beauty and ugliness, joy and sorrow, youth and old age, country life and city life, light and darkness. When these contrasts, these incongruities, polarize, the grotesque takes form. The grotesque element would be suppressed or would seem non-existent if the incongruities were not realized. One can only recognize the contrasts presented by both novelists if one understands their world views, the basic reasons for presenting such incongruities. Therefore, it is the purpose of this chapter to present the world views of Raabe and Maupassant, specifically those elements derived from Schopenhauer. In doing so, it is well to keep in mind that, in general, both novels portray the invasion and destruction of life's illusions by grim realities and, conversely, the glamourization and obliteration of life's agonizing realities by illusions.

It has been suggested that Raabe was thoroughly studying Schopenhauer's Die Welt als Wille und Vorstellung while writing his novel, Der Schüdderump.[1] Thus, the influence of Schopenhauer's pessimism on Raabe becomes most apparent in this novel. For this reason, direct comparisons between the philosopher and the German author will be presented in greater detail in the analysis of the novel and will only be considered in a broader sense in this chapter. Maupassant, however, reserved his philosophizing mainly for his journalistic essays. Therefore, in this chapter, specific comparisons between Maupassant and Schopenhauer will be discussed in some detail

and will only be briefly referred to again in the analysis of Mont-Oriol.

The influence of Arthur Schopenhauer on Wilhelm Raabe has been the topic of numerous diverse and controversial debates. Close friends of Raabe and biographers, depending on their own personal opinion about the influence of the philosopher on the novelist, have expressed totally conflicting views. Wilhelm Jensen, one of Raabe's close friends, stated that 'Raabe est un disciple absolu de la doctrine de Schopenhauer... ses romans, en particulier Schüdderump, sont des transpositions dans le domaine épique des réflexions de Schopenhauer.'[2] On the other hand, Theodor Rehtwisch violently attacked the idea that Raabe was influenced by Schopenhauer's pessimism and affirmed that the novelist told him in a conversation:

> Ich [Raabe] sprach in den Romanen ja eine ganz andere Sprache wie bisher, und Schopenhauer war gerade in Aufnahme, da liegt ja denn eine Kombination nahe. Ich habe Schopenhauer natürlich gelesen und schätze ihn sehr, beeinflußt hat er mich ganz und gar nicht. Im Gegenteil, als ich den Schüdderump schrieb, hatte ich zum Pessimismus durchaus keine Ursache; es ging mir damals in meinen Lebensumständen und auch persönlich besser als je![3]

It is not the intention here to settle the debate on this subject. The fact that a debate has even developed, as well as the general admission that Raabe was reading Schopenhauer while writing his novel, is reason enough for considering the influence of the philosopher on the author.

Although Schopenhauer's thought was influenced by the concepts of other philosophers, he did indeed present new views, including a particular notion of the will. Schopenhauer suggested that the world of experience is the phenomenal world; it is the object for a subject. Thus, the phenomenal world becomes the world for man's representations.

Moreover, every representation is connected or related to another representation, since no object exists in complete isolation and detachment. There must be, however, sufficient reason for forming a relationship. Thus, the basic principle which governs our knowledge of phenomena or objects is the principle of sufficient reason. Nevertheless, man's reason is basically inadequate to determine the essential of things and, therefore, he can never dominate or control the evolution of the world. According to Schopenhauer, the true basis of all Nature and all processes are the biological, subconscious forces, which are grouped in the concept of the will to live. Thus, reason has primarily a biological function. It is essentially related to nourishment and propagation of the species. Even with increased learning, man can never approach a better comprehension of the real world. Man's actions are exercised independently of and unknown to the intellectual representation of the world. In spite of the uncertainty of life, every man's natural desire, every man's will, is to preserve his existence.

Schopenhauer maintained that an individual's egoism is the most powerful, most wicked instinct of man's will, for it excludes sympathy and consideration for others. The more brutal the will, the more it has the possibility of being triumphant, for the drive which causes men to destroy one another is ineradicable and is more dominant than reason. Raabe accepted Schopenhauer's idea that man is governed by his egoism, for he wrote: 'Der schlechte Egoismus, der sein Ich immer nur an die Stelle eines andern Ichs setzt, und der groβe Egoismus, der in sein Herz „die Welt zurückeschlingt".'[4]

Schopenhauer's concept of the will included all the indefinable,

irrational forces which seem to be inseparable from and dependent upon Nature and the universe. Schopenhauer suggested that these cosmic forces are nothing more than manifestations of the will, against which an individual and his actions are defenseless. Moreover, Schopenhauer did not believe that the will may be present in varying degrees among different individuals, nor that the will may be perfected. When referring to an individual's development, Schopenhauer replaced the concept of the will with that of intelligence. In terms of intelligence, Schopenhauer admitted to differences among individuals. He maintained that those who are less intelligent, sense suffering less and, conversely, those who are highly intelligent have the ability to understand the sufferings of humanity. Raabe confined himself to the concept of the will in terms of this aspect of Schopenhauer's philosophy. Raabe agreed with Schopenhauer's idea that man and his actions, good or evil, are the product of his nature, which cannot be altered: 'Es wird sehr vieles dem bösen oder guten Willen des einzelnen in die Schuhe geschoben, was doch nur das Schicksal ist und wofür und wogegen einer wie der andere nicht das geringste vermag.'[5] Since the nature of an individual is determined by a will that cannot be changed, it would be an absurd undertaking to attempt a change or an improvement. In Der Schüdderump, it becomes evident that Raabe considered it to be morally irresponsible for an individual to think that his actions will determine his inner nature. Both Schopenhauer and Raabe suggested that the individual is not to be blamed, but rather the general presence of evil in the world.

Raabe also accepted Schopenhauer's idea that the world is mere representation, that everything in life, except death, is an illusion,

for he wrote: 'Der Mensch lebt von seinen Illusionen (Einbildungen).'[6] Raabe concluded that the goals towards which a person directs his actions are nothing more than illusions and that they do not warrant the suffering they occasion. After attaining a specific goal, and, thus, achieving a much hoped for satisfaction through privation, risk and turmoil, an individual only discovers that he has many other desires to fulfill: 'Die Menschen irren sich. Man hat nur Freude an dem, was einem nicht gehört. Alles Übrige ist Last.'[7]

The recognition of the incongruity between illusion and reality formed the basis of Raabe's humour, which best reveals his thought and his acceptance of some of the doctrines of Schopenhauer. Raabe considered humour to be courage in the face of adversity, an acceptance of the trials and sufferings of life. In her essay, "Raabes eigener Weg zum Lachen," Else Hoppe explains that Raabe's fictional characters laugh when they recognize the incongruity between the way life is and the way they imagined it to be:

> In das Lachen verzweifelter Selbstironie bricht der Mensch aus, wenn er wie von Blitz erleuchtet jäh den verfehlten Ansatz seines ganzen bisherigen Lebens erkennt. Er entdeckt den unaufhebbaren Unterschied zwischen der Lebenswirklichkeit, wie sie ist und wie er sie erwartet hat, den Unterschied auch zwischen der Wirklichkeit und seinem eigenen Wesen.[8]

On the one hand, Raabe's humour destroys illusion and cures disappointment with a dose of blatant truth and, on the other hand, admits illusions to be embellishments of life. Thus, Raabe's humour is less founded on sheer optimism and more on a certain amount of pessimism.

In the chapter to follow, it will become apparent that Raabe's paradoxical attitude often prompts a reaction contrary to the one which would be evoked spontaneously -- moral judgement is not passed when

expected and cold insensibility is displayed in highly emotional moments. Those characters, who in the estimation of others are passive, are admired and placed on a pedestal by Raabe. Similarly, those who are highly esteemed and considered successful by others, are condemned by the novelist, because of their pretentious arrogance and their prestige gained through fortune, rank and hypocrisy. The attitudes and reactions of Raabe's characters are also paradoxical. They laugh when they should be shocked and they appear pedantic when they should be disposed to mirth.

Raabe's humouristic characters confine themselves to a simple life of work and indulge in only mediocre satisfactions. They suppress the instinctive, energetic drive of the self and, consequently, dull everything which would lead to an individual dynamicism. For Raabe, the humourist is not someone who possesses a strong personality, which is constantly influenced by the ever-changing, complex forces of reality.[9] Characters with such passive temperaments also tend to tolerate, with good humour, the faults and weaknesses of others. Their humour prevents any kind of total condemnation. At most, an attempt at explaining or excusing the wrong is made. To abstain from passing judgement on others, is to promote the idea that an individual's actions are the product of his nature, which cannot be altered. Thus, it is better to try and understand the reasons for a person's actions, rather than being offended by them. Maintaining such attitudes leads to the establishment of a certain ideal of humanity, a certain level of moral values.

On the surface, Raabe's philosophical and moral attitudes often appear optimistic and idealistic. However, it cannot be denied that

there are pessimistic undercurrents, since Raabe recognized the fact that there is no answer to the question of the meaning of life. Showing goodness and love, maintaining simple tastes and savouring the joys of an humble existence are ways of coping with and not ways of solving the disappointments, contradictions and evils of life. Humour is courage in life and it helps one to endure gloomy, pessimistic situations and keep one from utter despair: 'Der Humor bringt keinen neuen Sinn in die Rätsel des Seins, er verschleiert blos die Widersprüche durch geistige Entfernung, er versüßt das Leben durch milde Liebe, mehr aber vermag er nicht.'[10]

Like Raabe, Maupassant observed 'la vie telle qu'elle est, empoignante, sinistre, empestée d'infamies, tramée d'égoïsme, semée de malheurs, sans joies durables, et aboutissant fatalement à la mort toujours menaçante. . . .'[11] The philosophy of Schopenhauer undoubtedly contributed to the formulation of Maupassant's pessimistic vision of life. The respect with which Maupassant regarded Schopenhauer is evident in many of the French writer's journalistic essays. In "La Lysistrata moderne" (1880), Maupassant extols the German philosopher by saying, 'ô mon maître Schopenhauer.'[12] Maupassant again expresses his high opinion of Schopenhauer in a later essay, "Nos Optimistes" (1886): '. . . l'admirable et tout puissant philosophe allemand [Schopenhauer] dont le génie domine et gouverne, aujourd'hui, presque toute la jeunesse du monde' (XV, p. 409).

Maupassant considered man's basic nature, which dictates his actions, to be essentially wicked and corrupt. In his essay, "Le Duel" (1881), Maupassant suggests that man is unable to combat his evil instincts, when he writes: 'J'excepte, bien entendu, les

hommes qui ont un tempérament batailleur. La nature les a fait ainsi. Nous ne pouvons rien contre elle' (XV, p. 119). Maupassant believed that the laws which man created to govern his behaviour were established to curb his natural instincts. He presents this idea in his essay, "Pensées libres" (1881), when he states that 'les lois ne sont faites que pour contrarier la nature. La nature, en effet, nous a donné les instincts, qui sont les «lois naturelles»' (XV, p. 122). That which Maupassant referred to as man's 'nature' is the same as what Schopenhauer labelled as man's 'will,' which he described as 'nur ein blinder, unaufhaltsamer Drang' (I, p. 380). Maupassant's conviction that man's laws are needed to restrict his basic, corrupt instincts is similar to the opinion held by Schopenhauer:

> Überhaupt aber bezeichnen in der Regel Ungerechtigkeit, äußerste Unbilligkeit, Härte, ja Grausamkeit die Handlungsweise der Menschen gegen einander: eine entgegengesetzte tritt nur ausnahmsweise ein. Hierauf beruht die Notwendigkeit des Staates und der Gesetzgebung und nicht auf euern Flausen. Aber in allen Fällen, die nicht im Bereich der Gesetze liegen, zeigt sich sogleich die dem Menschen eigene Rücksichtslosigkeit gegen seinesgleichen, welche aus seinem grenzenlosen Egoismus, mitunter auch aus Bosheit entspringt. (II, p. 740)

As mentioned earlier in this chapter, Schopenhauer believed that an individual's egoism was the most powerful, most brutal of all instincts governing his actions: 'Der Egoismus ist kolossal: er überragt die Welt' (III, p. 728). Similarly, Maupassant deemed that man's egoism determined his actions. In his essay, "Le Fond du Coeur" (1884), Maupassant writes:

> Et d'abord, au front de tout homme qui naît, on devrait graver ce mot: «égoïste», sur la chair, au fer rouge. [...]
>
> Je dis que le seul mobile de nos faits toujours appréciable, toujours possible à retrouver sous les guirlandes de beaux sentiments, est l'égoïsme.

> En effet, est-ce que tout ne se rapporte pas au MOI, soit directement, soit indirectement? Toute action humaine est une manifestation d'egoïsme déguisée. (XV, p. 354)

Like Schopenhauer, Maupassant also affirmed that man's egoism was the root of all evil, which ever triumphed over goodness in the world. In his essay, "Aux Critiques de «Bel-Ami»" (1885), Maupassant asks, 'Alors, de quoi se plait-on? De ce que le vice triomphe à la fin?' (XVI, p. 232).

Following Schopenhauer's example, Maupassant explained some of man's attitudes and actions in terms of egoism. In "Pensées libres," Maupassant considers the subject of religion: 'Prenons les morales les plus élevées. Quelle est la sanction de toute religion? récompense des bonnes actions après la vie, et punition des mauvaises. Jamais on ne prévoit un acte sans retour assuré, un bienfait sans récompense' (XV, p. 123).

Schopenhauer also suggested that all religions, established on the basic dogma that an individual will be punished or rewarded according to his actions, are, in truth, ruled by egoism:

> Wie sollte nämlich von Uneigennützigkeit die Rede sein können, wo mich Belohnung lockt oder angedrohte Strafe abschreckt? Eine festgeglaubte Belohnung in einer andern Welt ist anzusehn wie ein vollkommen sicherer, aber auf sehr lange Sicht ausgestellter Wechsel. (III, p. 733)

Also in the essay, "Pensées libres," Maupassant considers the topic of love and suggests that this emotion is the product of egoism, for love is 'un plaisir tellement aigu, tellement véhément, tellement puissant que toutes choses, votre fortune, votre avenir, votre vie, vous deviennent moins cher que ce plaisir. C'est de l'égoïsme à l'état furieux' (XV, p. 124). Maupassant's description of love is similar

to the definition of this emotion given by Schopenhauer in his essay, "Metaphysik der Geschlechtsliebe." Schopenhauer affirms that love 'das letzte Ziel fast jedes menschlichen Bestrebens ist . . . die verworrensten und schlimmsten Händel anzettelt, die wertvollsten Verhältnisse auflöst, die festesten Bande zerreißt, bisweilen Leben oder Gesundheit, bisweilen Reichtum, Rang und Glück zu ihrem Opfer nimmt' (II, p. 682). In this essay, Schopenhauer also considers the differences between a man's love and a woman's love and explains:

> Die Liebe des Mannes sinkt merklich von dem Augenblick an, wo sie Befriedigung erhalten hat: fast jedes andere Weib reizt ihn mehr als das, welches er schon besitzt; er sehnt sich nach Abwechselung. Die Liebe des Weibes hingegen steigt von ebenjenem Augenblick an. Dies ist eine Folge des Zwecks der Natur, welche auf Erhaltung und daher auf möglichst starke Vermehrung der Gattung gerichtet ist. (II, p. 693)

This very attitude, that '[l]e coeur féminin diffère en tout du coeur de l'homme' (XVI, p. 76), is reiterated by Maupassant in "L'art de rompre":

> Lui, de jour en jour, regarde de plus en plus les autres femmes. [...] De jour en jour il comprend davantage que l'âme n'est jamais satisfaite, que la beauté a des manifestations sans nombre, que le charme de la vie est dans le changement et la variété.
>
> Mais, elle, de jour en jour s'attache davantage. [...] Elle aime! Elle s'est donnée, toute, s'est enfermée, murée dans son amour. Son existence n'a plus d'autre horizon, sa pensée d'autre aspiration, toute sa personne d'autre besoin que d'être aimée! (XVI, p. 77)

In his essay, "La Lysistrata moderne," Maupassant summarizes and considers some of the attitudes towards woman as presented by Schopenhauer in "Über die Weiber"; that women are not meant to undergo any great labour, whether of the mind or the body and that women remain childlike their entire lives, since they reach intellectual maturity at the age of eighteen. From these ideas regarding the fairer sex,

it is not surprising that Schopenhauer, in the same essay, expresses an aversion towards the institution of marriage: 'In unserm monogamischen Weltteile heißt heiraten seine Rechte halbieren und seine Pflichten verdoppeln' (V, p. 730).

Maupassant was also against the institution of marriage, for he writes, in "Le Préjugé du Déshonneur" (1881), that

> . . . le mariage crée peut-être une situation anormale, antinaturelle, et à laquelle on ne peut se résigner que grâce à des abnégations infinies, a une vertu supérieure, à des mérites absolument religieux; une situation à laquelle le mari ne se résigne jamais, une situation qui mettrait éternellement la conscience en lutte avec l'instinct, avec l'amour. (XV, p. 64)

For both Schopenhauer and Maupassant, love and marriage have nothing to do with one another. Love is natural because it is an instinct, marriage is unnatural because it is a law. Thus, both placed little value on the institution of marriage. Unfaithfulness in marriage on the part of the man is excused by Maupassant in his essay, "Les trois cas" (1884):

> L'homme, le mâle . . . obéit à son instinct de polygame et reprend au bout de quelques mois ses habitudes de jeunesse. Il est fatigué de sa femme car il est dans la nature d'arriver à la satiété par la possession répétée; il découvre chez les autres une quantité de séductions nouvelles. Il se dit avec raison que le mariage pris sérieusement supprimerait tout le charme de la vie, l'attente exquise de l'Inconnu, le frémissement délicieux du désir que s'éveille, l'imprévu des aventures, la fantaisie des attractions, et cette si douce émotion des premières rencontres, si elles ne devaient pas avoir de lendemain. (XV, p. 293)

A man's infidelity is also pardonned by Schopenhauer, however, he maintained that remaining faithful in marriage is a natural instinct for a woman. Schopenhauer states, 'daß der Mann von Natur zur Unbeständigkeit in der Liebe, das Weib zur Beständigkeit geneigt

ist. . . . Demzufolge ist die eheliche Treue dem Manne künstlich, dem Weibe natürlich, und also Ehebruch des Weibes . . . viel unverzeihlicher als der des Mannes' (II, p. 693).

Up to this point, it is evident that Maupassant accepted Schopenhauer's attitudes towards love, marriage and adultery. However, Maupassant disagreed with the German philosopher on the subject of a woman's fidelity in marriage. Maupassant maintained that the wife who remains faithful to her husband is an exception to the rule. In his essay, "Les trois cas," Maupassant pardons the woman who commits adultery by blaming her behaviour on her upbringing and on society:

> Elle a été élevée pour plaire, pour séduire. Elle a été instruite dans cette pensée que l'amour est son domaine, sa faculté, la seule joie au monde. [...]
> Une femme, mariée à vingt ans, est mûre à trente et avancée à quarante. - Or, si on ne fait rien, si on ne connaît rien, si on ne jouit de rien avant cette limite, ce sera fini pour toujours. Les joies conjugales sont épuisées. Elle en est fatiguée, écoeurée! Alors, alors, - un amant... Pourquoi pas?
> (XV, pp. 293-94)

When discussing the subjects of love, marriage and adultery, Maupassant never moralizes. He recognized the natural instincts, the realities, which govern man's behaviour and the artificial laws, the professed ideals, which are established to restrict man's behaviour. In his essay, "Le Préjugé du Déshonneur," Maupassant considers the topic of adultery and refers to one of Molière's characters, George Dandin, a cuckold. Maupassant says that '[l]'adultère, pour la galerie, a toujours été une chose comique, et George Dandin reste un grotesque. Il faut donc à tout prix empêcher les spectateurs de rire. Pour cela, on tue quelqu'un, et le public cesse de plaisanter' (XV, p. 65). For Maupassant, the sharp contrast between the illusions and realities

of married life provided a unique gallery of grotesque situations.

In his essay, "Die Grundlage der Moral," Schopenhauer, considering the subject of morals, states: 'Hat eine Handlung einen egoistischen Zweck zum Motiv; so kann sie keinen moralischen Wert haben: soll eine Handlung moralischen Wert haben; so darf kein egoistischer Zweck, unmittelbar oder mittelbar, nahe oder fern, ihr Motiv sein' (III, p. 738). Although Schopenhauer viewed the moral value of man's actions in terms of whether they are based on egotistical or unegotistical motives, his pessimistic vision of the world brought him to the conclusion, 'daß es gar keine natürliche, von menschlicher Satzung unabhängige Moral gebe, sondern diese durch und durch ein Artefakt sei, ein Mittel, erfunden zur bessern Bändigung des eigensüchtigen und boshaften Menschengeschlechts' (III, p. 716).

Maupassant also believed that morals are not inherent to man's basic nature. Like Schopenhauer, he maintained that morals are established to restrict man's behaviour. In the essay, "Pensées libres," Maupassant defines morals as 'la poétisation de la vie au profit de l'humanité' (XV, p. 123). According to Maupassant, man uses morals to disguise his true nature, which is essentially evil and corrupt. In "Le Fond du coeur," Maupassant explains that man wears a mask of morals to hide his true self from others: 'On est honnête devant les autres par pose, par politesse, par religion, par peur, par respect humain. . . . Mais personne, personne au monde ne paraîtrait toujours et rigoureusement honnête à l'oeil, à l'oeil mystérieux qui lirait au fond des coeurs' (XV, p. 353)

To appear to be what one is not, is to be hypocritical and Maupassant regarded hypocrisy as the greatest manifestation of man's

wickedness. He vehemently criticizes man's hypocritical behaviour in "Autour d'un livre": 'Et voilà notre grande plaie toujours purulente: l'hypocrisie. . . . Toute notre vie, toute notre morale, tous nos sentiments, tous nos principes sont hypocrites . . . cela s'appelle: l'art de sauver les apparences! (XV, p. 89). The number of grotesque characters created by Maupassant in his fictional works are essentially the product of this awareness of the dissimilitude between the 'real' man and the 'ideal' man.

Schopenhauer and Maupassant viewed life as being in perpetual tension between false illusions and grim realities. However, Schopenhauer admits in "Von der Nichtigkeit und dem Leiden des Lebens," that everything in life is an illusion, that the one and only horrible reality of life is death. Schopenhauer explained that every individual strives towards the attainment of absolute happiness. The ultimate goal of happiness is conceived differently by every individual; one may seek happiness in love, another in material possessions and someone else in social rank and power. Nevertheless, even if a person achieves his aim, he realizes that he has not found happiness, since he discovers that there is a second goal for which he must struggle. In Die Welt als Wille und Vorstellung, Schopenhauer writes:

> Zwischen Wollen und Erreichen fließt nun durchaus jedes Menschenleben fort. Der Wunsch ist seiner Natur nach Schmerz: die Erreichung gebiert schnell Sättigung: das Ziel war nur scheinbar: der Besitz nimmt den Reiz weg: unter einer neuen Gestalt stellt sich der Wunsch, das Bedürfnis wieder ein: wo nicht, so folgt Öde, Leere, Langeweile. . . . (I, p. 430)

In his essay, "Causerie triste," Maupassant also suggests that man's insatiable quest for happiness explains his will to live, his avoidance of death, which is the one reality of life:

> A chaque jour, à chaque heure, à chaque minute, dès qu'à commencé cette lente démolition de notre corps, nous mourons un peu. Respirer, dormir, boire et manger, marcher, aller à ses affaires, tout ce que nous faisons, vivre enfin, c'est mourir! [...]
>
> Quelles que soient nos attentes, elles nous trompent toujours. Seule, la morte est certaine! [...]
>
> Qu'est-ce donc qui soutient l'homme? Qui le fait aimer la vie, rire, s'amuser, être heureux? L'illusion. Elle nous enveloppe et nous berce, nous trompant et nous charmant toujours! (XVI, pp. 203-4)

Maupassant's idea that the banality of man's existence and that the one reality of life, death, are hidden by illusions was similar to that of Schopenhauer, who writes that,

> . . . das Leben unsers Leibes nur ein fortdauerndes gehemmtes Sterben, ein immer aufgeschobener Tod ist: endlich ist ebenso die Regsamkeit unsers Geistes eine fortdauernd zurückgeschobene Langeweile. Jeder Atemzug wehrt den beständig eindringenden Tod ab, mit welchem wir auf diese Weise in jeder Sekunde kämpfen . . . durch jede Mahlzeit, jeden Schlaf, jede Erwärmung usw. (I, p. 427)

Maupassant observed his fellow man with a definitely cynical and haughty attitude, which he expressed in his essay, "A Propos de rien" (1886). He considered lack of knowledge to be the greatest shortcoming of mankind. He viewed stupidity as a general sickness, a contagious disease of society:

> Celui qui voudrait garder l'intégrité absolue de sa pensée, l'indépendance fière de son jugement, voir la vie, l'humanité et l'univers en observateur libre . . . devrait s'écarter absolument de ce qu'on appelle les relations mondaines, car la bêtise universelle est si contagieuse qu'il ne pourra fréquenter ses semblables, les voirs et les écouter sans être, malgré lui, entamé de tous les côtés par leurs convictions, leurs idées et leur morale de taupes. (XV, p. 415)

Schopenhauer also maintained that society exercises a deforming influence on an individual, who becomes compelled to adopt its absurd morals and convictions:

> Erwägt man nun, wie durchaus niedrig gesinnt und niedrig begabt, also wie durchaus gemein die meisten Menschen sind; so wird man einsehn, daß es nicht möglich ist, mit ihnen zu reden, ohne auf solche Zeit . . . selbst gemein zu werden. . . . (IV, p. 535)

> . . . demnach ist die allermeiste Gesellschaft so beschaffen, daß, wer gegen die Einsamkeit vertauscht, einen guten Handel macht. (IV, p. 502)

Both novelists and Schopenhauer viewed life as existing in perpetual tension between grim realities and false illusions. They also all maintained that man's actions are the product of his nature, which cannot be altered. The philosopher's suggestion that man's egoism is the most powerful, most destructive of his instincts, which is ever triumphant over goodness, was also expressed by Raabe and Maupassant. The French novelist agreed with Schopenhauer's idea that laws are needed to restict man's basic, corrupt instincts and, as well, with most of his attitudes concerning love, marriage and adultery. The philosophy of Schopenhauer undoubtedly contributed to the formulation of Raabe's and Maupassant's pessimistic visions of life. As mentioned, these pessimistic views of the world form the basis of the grotesque humour in Raabe's novel Der Schüdderump and in Maupassant's Mont-Oriol. The similarities between some of the pessimistic attitudes held by Raabe and Maupassant provide the basis for the analysis and comparison of the two novels in the chapters to follow.

Notes

[1] Louis Kientz, Wilhelm Raabe: L'homme, la pensée et l'oeuvre (Paris: Librairie Henri Didier, 1939), p. 211.

[2] Kientz, p. 210, referring to Wilhelm Jensen as quoted in Westermanns Monatshefte (1879), pp. 106-23.

[3] Nicolaas Cornelis Adrianus Perquin, Wilhelm Raabes Motive als Ausdruck seiner Weltanschauung (Amsterdam: H.J. Paris, 1927), p. 122, as quoted in Wilhelm Raabe wird fünfundsiebzig, Anspruchslose Blätter zum 8. Sept. (Leipzig, 1906), p. 41.

[4] Karl Hoppe, Wilhelm Raabe: Beiträge zum Verständnis seiner Person und seines Werkes (Göttingen: Vandenhoeck & Ruprecht, 1967), p. 110.

[5] Hoppe, p. 94.

[6] Hoppe, p. 119.

[7] Hoppe, p. 91.

[8] Else Hoppe, "Raabes eigener Weg zum Lachen," Jahrbuch der Raabe-Gesellschaft: Karl-Hoppe-Festschrift (1962; rpt. Amsterdam: Swets & Zeitlinger N.V., 1972), p. 48.

[9] Kientz, p. 403.

[10] Perquin, p. 126.

[11] Guy de Maupassant, Oeuvres Complètes (Paris: L'édition d'art H. Piazza, 1973), XV, p. 87. All further references to this work

appear in the text.

[12] Guy de Maupassant, Oeuvres Complètes (Paris: L'édition d'art H. Piazza, 1973), XVI, p. 74. All further references to this work appear in the text.

IV Der Schüdderump

In Der Schüdderump Wilhelm Raabe reveals his pessimistic view of life by openly criticizing society and its injustices. In this novel, Raabe portrays human existence in three different social environments -- the life of the poor at the infirmary in Krodebeck, the world of the landed gentry at the estate of the Lauen family and the milieu of the nouveaux riches in the city of Vienna. The life of Antonie Häußler, the heroine of the story, provides the continuity to the narrative. Antonie spends most of her childhood at the infirmary under the guardianship of Hanne Allmann. After Hanne's death, Frau von Lauen provides Tonie with a home. At the Lauen estate, Tonie, an adolescent, receives an education from Karl von Glaubigern and Adelaide von Saint-Trouin. Dietrich Häußler, Tonie's grandfather, a barber who became rich, then comes and takes the young woman to his mansion in Vienna, where she eventually dies. The contrasting social environments, characters and events clearly define the stages of Tonie's growth and maturation. Consequently, each place, person and situation takes on a particular significance in terms of Tonie's life as a whole. When assembled and viewed in the entirety of the novel, the incongruities, the grotesqueness, of society, of human nature and of life, in general, are exposed. There is one thing common to every society -- death, which lurks in the background everywhere, reminding everyone of the finiteness of life. The main motif of the novel, Der Schüdderump, is death, which is evident from the title of the novel. The title also refers to the primary leitmotiv of the narrative -- the death cart itself, which casts its ominous shadow over everyone as it threateningly

rumbles from the hospital for incurables, to the Lauen estate and then to Vienna.

The symbol of the death cart is introduced in the first chapter of the novel. The narrator, recollecting an incident which occurred during his travels, describes, with an uncanny humour, the cart and the horrifying fate associated with it. The cart, 'ein hoher, schwarzer Karren auf zwei Rädern,'[1] is the pride of the local gravedigger. This gravedigger, 'ein kleines schwarzes Männlein' (p. 8), who smokes 'eine kleine, kurze schwarze Pfeife' (p. 8), views his occupation with a strange mixture of melancholy and amusement. These two emotions are incongruous and, therefore, prompt a reaction which is grotesque. The gravedigger's quick demonstration of how corpses are efficiently removed from the death cart reminds the narrator of the finiteness of all earthly existence. He is haunted by the fact that everyone will eventually end up on the death cart. The grotesqueness of the death cart is amplified for the narrator when the gravedigger asks him if he would 'vielleicht einmal die Maschinerie selber probieren? Ich [der Totengräber] versichere den Herrn, es ist bequem für beide Parteien' (p. 9). When the narrator imitates the gravedigger's actions and unloads an imaginary corpse from the cart, he fully realizes the grotesqueness of death. Death files with horror and alleviates the burden of life; it is an ominous shadow and an ugly noise, and yet it may relieve some of life's unpleasantness when one thinks of its very inevitability:

> In mancherlei Glanz und Licht sah ich [der Erzähler] seinen Schatten fallen, in allerlei Flöten- und Geigenklang vernahm ich sein dumpfes Gepolter, und manch einen herzerfrischenden braven Wunsch, aber auch verschiedenes andere wurde ich von der Seele

> los, indem ich . . . den Karren überkippte und die Last hinabrutschen ließ in die große, schwarze, kalte Grube, in der kein Unterschied der Personen und Sachen mehr gilt. So ist mir der Schübderump allmählich zum Angelpunkt eines ganzen, tief und weit ausgebildeten philosophischen Systemes geworden. . . . (p. 10)

Throughout the narrative, the recurring contrast between life and death provides the framework for a portrait of human existence caught in the flux of the affirmation and the denial of the will-to-live. Besides ever-present death, there is 'das ewige große Wunder, daß alle Dinge, lebendige und tote, älter werden und die Welt doch jung und gesund bleibt' (pp. 167-68).

After the 'Erklärung and Rechtfertigung des Titels' (p. 7), the narrator's travelogue continues with a brief account of the life and people in the peaceful, apparently idyllic village of Krodebeck. For the most part, however, the narrator's persona is not present. He only periodically steps into the foreground to remind the reader that he is simply setting the stage for the forthcoming narrative.

Living at the Lauen estate, very close to the village of Krodebeck, is

> . . . Hennig, der bei Beginn dieser Geschichte Stammhalter des Geschlechtes ist und gewissermaßen eine Rolle darin spielt, zuerst freilich nur eine Rolle unter der Vormundschaft seiner Mutter, die sich selber einführen mag, sobald sich die Gelegenheit dazu bietet. Die gnädige Frau ist resolut genug dazu, und wir haben andere Leute, welche einer teilnahmsvolle Einführung eher bedürftig sind als jene.
>
> Da ist zuerst und vor allen Dingen mit dem größten Respekt Herr Karl Eustachius von Glaubigern, ein westfälischer Edelmann und armer Vetter . . . und -- nebst dem Kinde der schönen Marie -- den höchsten Anspruch auf Achtung in dieser Historie hat. Er ist langen Wuches, hält sich ungemein reinlich und nimmt sowenig als möglich Dienstleistungen an. Er geht und spricht langsam, sammelt Wappen. . . .
>
> Das Fräulein Adelaide Klotilde Paula de St-Trouin . . . fühlt sich . . . leicht in seiner Würde gekränkt und ist etwas zänkischer Nature. (pp. 16-18)

As the narrator proceeds with his descriptions of the people at the Lauen estate, their individual personalities are revealed. The reader shares the narrator's amusement in his depictions of Hennig's feebleness, his mother's forcefulness, Glaubigern's eccentricity and St-Trouin's pretentious sentimentality. The way in which the narrator describes these figures, not only adds to the reader's amusement, but also magnifies the basic natures of these individuals. Hennig and his mother are introduced with a flippant indifference, which emphasizes their mediocre natures. On the other hand, the minute, exaggerated descriptions of Glaubigern and St-Trouin stress their extremist natures. The narrator's presentation of this group of contrasting figures illuminates the basic, conflicting aspects of human nature.

The narrator then relates an incident which occurred in Krodebeck one day when 'das alte Weib [Hanne Allmann], in jener Zeit die einzige Bewohnerin des Siechenhauses, am offenen Fenster saß und auf der Landstraße jenen Karren, der eine so große Ähnlichkeit mit dem Schüdderump hatte, vorbeikommen sah' (p. 21). The reader, along with the inhabitants of Krodebeck and the residents of the Lauen home, witnesses the arrival of the death cart, for the narrator's persona has disappeared. The absence of the mediating narrator prompts a feeling of immediacy. The reader no longer directly shares the reactions of the narrator, he experiences his own, he becomes an active participant in the situation being described:

> Ein Weib [Marie Häußler], lag, in sich zusammengezogen, unter dem Tuch auf einem Bündel Stroh und vergrub das Gesicht in dieses Stroh, als könne es nichts mehr von der Welt brauchen und wolle nichts mehr von ihr sehen. Und von der Brust oder aus den Armen des Weibes war ein Kind [Antonie], ein kleines Mädchen, gegen das Fußende des Wagens hinabgerutscht, hatte sich an

> dem Wagenrand emporgehoben . . . und sah mit großen, schwarzen und merkwürdig ruhigen Augen unter dem Verdeck hervor auf die höhnische erboste Menge, als könne es nie genug von dieser Welt bekommen, von der die Mutter genug, übergenug, viel zuviel bekommen zu haben schien. (p. 26)

The heroine of the story, Antonie Häußler, a child whose life has barely begun, comes to Krodebeck on the death cart with her mother, Marie, who is dying, whose life is almost over. The equation of the hope of life and the horror of death is undoubtedly grotesque, for it reveals the pessimistic view that life is futile, since it simply leads to death. And yet, it is death which delivers man from the ugly realities of life. Because the narrator's persona is absent, the reader, himself, recognizes the grotesqueness of life and death. The distance created by the presence of the narrator in the incident with the gravedigger allows the reader to enjoy the situation with total amusement. However, without the narrator acting as a direct intermediary, the reader experiences the horror and the allurement, the grotesqueness, of life and death.

Marie's return to Krodebeck with her daughter is retold by the narrator who recollects a dream he had of the incident. This affords him the opportunity to introduce yet another figure, another example of human nature, Marie's father, Dietrich Häußler: 'Zieht den Hut; der eigentliche Held [Dietrich] und Triumphator dieser Geschichte erscheint für einen Augenblick im Hintergrund und schleicht leise über die Bühne!' (p. 36). As with the other figures introduced by the narrator, Dietrich's role in the story is not made clear at this point, although a first hint of his real nature is given: he is a 'hero' and 'victor,' who quietly 'steals across the stage.' However, the narrator promises that Tonie's grandfather will make his

appearance 'wenn Antonie Häußler eine schöne Jungfrau geworden ist, und dann -- dann wird der Titel des Buches seine volle Lösung finden' (p. 36). However, mention of Dietrich in relation to Tonie's arrival in Krodebeck on the death cart suggests that he will play a part in her final fate, as he did in the case of his own daughter, Marie.

Having finished setting the stage, the narrator disappears and the story describing the life of Antonie Häußler begins. Tonie and her mother are left at the infirmary under the guardianship of Hanne Allmann, a coarsely, kind-hearted, independent individual. Hanne lives with and understands animals, rather than other people and is very aware of the wonders of nature:

> Die Alte [Hanne], welche den Menschen wenig Dank schuldete und noch weniger Zutrauen, besaß eine große und innige Neigung für das Vieh und stand mit demselben auf dem allerbesten Fuße, vorzüglich soweit es in Herden versammelt am Morgen und am Abend an der Tür des Armenhauses vorbeizog. Sie hatte nicht den geringsten Teil daran und sah deshalb gewöhnlich ganz philosophisch unbefangen in das Getümmel; und da der Stall, die Weide und die Schlachtbank nicht nur im Leben der Tiere, sondern auch im Menschenleben ihre Rolle spielen, so kann man wohl über das „liebe Vieh" und seine Geschicke die merkwürdigsten philosophischen Betrachtungen anstellen. (p. 55)

The pessimism underlying Hanne's realistic view of human existence is revealed when she, no longer alone with her beloved animals, 'blickte von der Mutter [Marie] auf das Kind [Tonie] und wog Tod und Leben' (p. 62) and wonders why 'er [Gott] dir vor deinem End noch einen Sarg und eine Wiege zu versorgen geben würde' (p. 63). Hanne, looking at Marie and Tonie, realizes that birth and death have the same value. This child, ignorant of the difficulties and disappointments in life, represents the affirmation of the will-to-live. However, the seriousness and sorrows of life encountered as one grows older are overcome at the expense of the affirmation of the will-to-live. In

other words, the denial of the will-to-live, represented by Tonie's mother, becomes stronger and eventually manifests itself in death. Together, the affirmation and denial of the will-to-live are incongruous, thus revealing the grotesqueness of human existence.

Occasionally, Hanne's vagabond friend, Jane Warwolf, interrupts her wanderings which take her '[r]und um den Erdball herum in der schlechten Welt' (p. 65) with a visit to the home for invalids. Enjoying life with an intense vitality, Jane Warwolf's exterior witch-like appearance, as well as the association of her to a 'werwolf' through her name, is in complete contrast to her acute humane understanding of human nature: 'Ich [Jane] habe Verkehr mit vielen Leuten gehalten, guten und schlechten, dummen und klugen, und ich weiß, was der Mensch ist. Der Mensch ist ein armselig Geschöpf, und je weniger man von seinen Meriten spricht, desto besser ist's' (p. 75). Although Jane scorns society's artificial classes and unjust prejudices, she never passes moral judgement on another individual. Her realistic acceptance of man and his actions stems from her pessimistic opinion that every man, ultimately, is nothing more than a poor, wretched creature.

After Marie dies, it is decided that Tonie is to stay at the infirmary under the care of Hanne Allmann. The development of the small child's nature during the years of her life with Hanne is revealed through the love and wonder of her expressed by those people around her.

As Hanne says, Tonie 'ist wie aus einem fremden, fremden Land unter das Dach gekommen' (p. 122). The little child gives the old lady at the infirmary much joy and comfort in her old age. However,

Hanne

> . . . hatte viel Unruhe, aber auch viel Freude und großen Segen von dem Kinde. . . . Die Unruhe und Sorge entsprang bald ganz und gar den Gedanken an die Zukunft; die Gegenwart bot nur Freude und Licht. Ja, Licht! Es folgte überall ein glänzender Schein den kleinen Füßen, welche das Siechenhaus nun so lustig machten und die Greisin in stets neue Verwunderung setzten. Es war auch die erstaunlichste, daß diese kleinen Füße so viele und verschlungene Wege . . . geführt worden waren, um endlich das Siechenhaus zu erreichen und die alte Hanne Allmann zu umtanzen und zu umtrippeln, wie nur Elfenfüße trippeln und tanzen konnten. (p. 127)

Although Hanne finds great joy in Tonie, she worries about what the future will hold for the little child, for the elf-like being that seems to come from another world. Glaubigern also realizes that there is something special about Tonie. Hanne tells Frau von Lauen that Glaubigern, when speaking of the child:

> Er [Glaubigern] hat von Wundern gesprochen, die täglich auf Erden geschähen und von niemand begriffen würden. Er hat auch von der Schönheit gesprochen, die komme, ohne daß man wisse woher und wozu, da doch niemand nach ihr verlange, als um sie zu schänden und zu ruinieren. Zuletzt hat er mich [Hanne] gefragt, ob ich wissen könne, wie diese jungen Augen auf dem Totenbett dreinsehen würden. . . . (p. 122)

Glaubigern, also suggesting that Tonie's origin is mysterious, reveals, like Hanne, his skepticism of the world when he prophecizes that the life of the beautiful child will end up in ruin. The child's most remarkable feature is her eyes, which are so peculiar, so full of wisdom, that they instill fear in others. When Frau von Lauen looks into the eyes of the 'kleine Hexe' (p. 123), she remarks:

> Und du [Hanne] hast weiter recht, und der Chevalier hat gleichfalls recht: <u>die</u> Augen sind wunderlich und kommen nicht zum zweitenmal in Krodebeck vor, und vielleicht ist das ein Glück. Da sollte man freilich meinen, das winzige Ding habe mehr erlebt als das ganze Dorf seit hundert Jahren; -- da sollte man es wirklich fragen, ob es vor hundert Jahren schon einmal vorhanden gewesen sei und heute durch die Augen davon erzähle. (p. 123)

Tonie, who appears older than she really is and who seems to possess an uncanny understanding of life, is fully aware of the cessation of life, for she tells Hanne: '[M]ir kann doch ja keiner helfen' (p. 130). After telling Hanne that some spiteful children in the village wanted to drown her, she says: '[I]ns Wasser müsse ich doch einmal. Nun sage du [Hanne], muß ich ins Wasser, und ist mir dann geholfen?' (p. 131). Already as a child, Tonie sees death as being alluring, for she mysteriously realizes that it is the only thing which will deliver one from the horrible realities of life. But '[i]ch [Tonie] habe es gut in der Welt und verlange es nicht besser' (p. 131). Although Tonie is aware of the finiteness of life, she enjoys living with Hanne at the infirmary. The vitality for life displayed by Tonie gives Jane Warwolf much 'Freude an dem wilden Dinge' (p. 98). On a very stormy night, Jane gives Tonie some advice to live by: 'Sei brav und bleibe vergnügt und nimm das ganze Leben wie das Wetter heut abend' (p. 98).

After Tonie's arrival at the home for invalids, the pessimism underlying both Hanne's and Jane's acceptance of life comes to the surface, when Jane suggests that death is better than life:

> Sie [Hanne] hat recht; wir leben ein Hundeleben und sterben einen Hundetod! Sie weint darüber, und ich lache darüber; aber es kommt auf dasselbe hinaus, und niederträchtig ist's! . . . Sackerment, ein Hundeleben und ein Hundetod, und das letzte ist das Beste. . . . (p. 138)

One day, Hanne, feeling 'eine so große Freude und eine so große Angst . . . vernahm das Poltern und Rollen deutlicher als je' (p. 144). Hanne hears the death cart coming for her and experiences the allurement and horror, the grotesqueness, of death. After Hanne's death, Tonie is taken in at the Lauen estate, where she is tutored by Karl von Glaubigern and Adelaide von Saint-Trouin. Glaubigern is the

representation of idealism and altruism. He seems to have no difficulty in understanding everything, in accepting everyone and in remaining fair. He attempts to rectify any injustices and wrongs with an attitude of genuine human kindness. The title of 'Chevalier' links him to the gallant, forgotten age of chivalry characterized by refined and gracious manners which makes him, like Tonie, appear older than he really is. As his name suggests, the Chevalier willingly (gern) believes (glauben) in the idea that noble individuals always have and always will exist in the world and that such people will continue to restore a strong belief (Glauben) in mankind. Also like Tonie, Glaubigern seems to belong to another world. Hanne Allmann suggests: '[D]er [Glaubigern] hat sich aus einer andern Welt in diesejenige verirrt und kann den Weg nicht wieder zurückfinden' (p. 76). Similarly, Frau von Lauen believes that 'Der Herr Ritter ist ein herzensguter Mann; er ist fast zu gut für diese Welt' (p. 163). Glaubigern's extreme idealism and uniqueness as an individual is emphasized when contrasted by the hypocrisy displayed by the pastor of Krodebeck, whose actions suggest a critical view of the clergy:

> Der Pastor von Krodebeck speist nicht selten mit seiner Gattin auf dem Lauenhofe zu Mittag, aber der Ritter von Glaubigern spricht immer das Tischgebet. (p. 20)

> Der Herr von Glaubigern erschien feierlich und in Gala am Sarge und am Grabe und zwang durch seine Erscheinung auch den Pastor, sich herzubemühen, welcher jedoch nicht offiziell kam, sondern höchst ungern und sehr verlegen. Die Grabrede hielt auch der Chevalier, und zwar ganz in der tiefsten Stille seines Herzens. . . . (p. 80)

Underlying Glaubigern's high idealism is a pessimistic view of the world. When telling Hanne about the wonder of Tonie's being, he affirms that everything good and beautiful in life ends up in ruin.

Whenever Glaubigern is reminded of the grotesqueness of life, his gestures become mechanical, thus emphasizing the grotesqueness of his character. When Glaubigern witnesses the arrival of Tonie and her mother on the death cart, 'nahm [er] eine Prise und zog die Achseln in die Höhe und schüttelte den Kopf' (p. 26). Glaubigern almost invariably shrugs his shoulders and takes a pinch of tobacco whenever he recognizes the horrible realities of life. However, after he has Tonie, the embodiment of the ideal, as a pupil, 'gab es kein Achselzucken und Kopfschütteln mehr' (p. 171). Tonie's presence causes Glaubigern to lose touch with the real world. He no longer remembers the grim realities of life. He only sees the ideals of life. The world of illusion in which Glaubigern exists as a result of Tonie leads him to a state of madness, which further emphasizes the grotesqueness of his extremely idealistic nature: 'Der Ritter Karl Eustachius von Glaubigern war nicht nur rein verrückt in seinen Beziehungen zu der Erbschaft [Tonie] der Hanne Allmann aus dem Krodebecker Armenhause, sondern es war ihm wirklich wohl in seiner Verrücktheit. Ihm war nie während seines Lebens so wohl zumute gewesen' (p. 171).

From Fräulein Adelaide Klotilde Paula von St-Trouin, Tonie acquires a knowledge of traditions, grace and good manners. St-Trouin's nostalgic longing for the bygone Rococo era, an era which she considers to be much better, reveals her pessimistic view that everything in life that is beautiful is eventually ruined. In the first part of the novel, St-Trouin's sentimentality is exaggerated to the point of being purely ridiculous. The absurdity of her extremely long title, which begins: 'Très noble et très puissante. . . .' (p. 17), is amplified when it is suddenly also given '[z]u deutsch: Sehr edle und

mächtige. . . .' (p. 17). St-Trouin's use of French does not make her seem more refined, but rather more ridiculous. The inanity of her title is also emphasized by the servants, who insist on simply addressing her, in dialect, as 'Frölen' or at most 'Frölen Trine' (p. 17). Like Glaubigern, whenever St-Trouin is reminded of the grim realities of life, her gestures become mechanical, thus revealing the grotesqueness of her extremely sentimental nature. When she sees Tonie on the death cart with her mother, '[l]ang und dünn hob sich jetzt das maltesische Fräulein [St-Trouin] auf den Zehen und guckte mit der Lorgnette unter die Leinwanddecke des Wagens' (p. 26). St-Trouin hides behind her lorgnette, as if hiding behind a mask, when confronted with anything unpleasant. The grotesqueness of St-Trouin's preoccupation with the bygone Rococo era is amplified when viewed in terms of Tonie:

> Was bei Adelaide von St-Trouin als beklagenswerte oder lächerliche Verzerrung auftrat, das erschien in Antonie Häußler als süßester Reiz; was bei dem Fräulein ein krankhaftes, kindisch unverständiges Abzappeln aus einem unbegriffenen Zustande nach dem andern war, das wurde in Tonie zu dem stillen, tiefverborgenen Heimweh, der melancholischen Sehnsucht nach Ruhe und Licht, die allein nur, und auch nur in vereinzelten Momenten, das Reich der Ruhe und des Lichtes in der Seele des Menschen aufbaut. (p. 170-71)

Although Tonie is apparently happy at the Lauen estate, she is periodically attracted to the peace and light of death. Tonie again recognizes the grotesqueness of death. However, St-Trouin attempts to ignore death; she insists on living in a bygone era, in a world of illusion. Thus, it becomes apparent, '[d]aß das Fräulein [St-Trouin] längst für das Tollhaus reif sei' (p. 169). Like Glaubigern, existing in a world of illusion brings St-Trouin to a state of madness, a

characteristic which further emphasizes the grotesqueness of her extremely sentimental nature.

Not only do Glaubigern and St-Trouin contribute to Tonie's awareness of life, but also Frau von Lauen and her son, Hennig, provide her with a different aspect of human nature. Frau Adelheid von Lauen is an energetic, domineering individual, who is satisfied with doing her best and who has no desire to alter her existence. Her actions and thoughts are focused solely on the limited world of her estate. She is also aware of how she is to remain content in the restricted domain in which she resides,

> . . . denn sie pflegte im Leben keineswegs eher auf der Bühne zu erscheinen, als bis es Zeit und ihr Stichwort gefallen war. War dann aber ihre Zeit wirklich gekommen, so kannte sie jedesmal ihre Rolle durch und durch, griff munter und tapfer mit beiden Händen in die jedesmalige Komödie oder Tragödie des Tages ein. (p. 119)

Frau von Lauen is very aware of the tragedies and comedies, the joys and sorrows, of life. However, she prefers to protect herself from the grotesqueness of life by living in a restricted existence on the estate. She defends her world of illusion by handling every situation with extreme practicality. She makes a decision with little consideration for the objections made by others and lives with the consequences. Frau von Lauen's actions and appearance are incongruous with those befitting a woman of noble background. For instance, she hikes her skirt up to her hips, wears heavy workboots, speaks the dialect, enjoys gossipy conversations and peeks in people's windows before visiting them. Frau von Lauen appears to be a peasant woman rather than a lady belonging to the country gentry.

Although Frau von Lauen recognizes the wonder of Tonie's being,

whom she suggests is 'wie vom Monde in den Schoß gefallen' (p. 163), she would prefer to have Tonie working as a milkmaid, instead of having her receive an education from Glaubigern and St-Trouin. Frau von Lauen also prefers to deny her own son, Hennig, all aspirations toward an elevated ideal. She sometimes acts harshly towards Glaubigern's altruistic and St-Trouin's over-refined teachings, for she does not want Hennig to ever forget, 'daß das Gras grün ist und daß der Regen naß macht' (p. 46). Hennig, more so than his mother, is mediocre in every respect -- in knowledge, in understanding, in intellect -- and is most content with his narrow existence. As Glaubigern says, 'was Außerordentliches wird doch nicht aus ihm [Hennig]; aber ein braver Kerl ist er geblieben, und solches ist die Hauptsache' (p. 162). Both Frau von Lauen and Hennig are satisfied with caring for the animals, sowing and reaping the crop and accepting everything at face value.

It is interesting to consider the family name, Lauen, in relation to the word lauern, meaning 'to observe keenly' or 'to be on the lookout,' which appropriately explains Frau von Lauen's apprehension with anything which threatens her limited world. Of course, the insistence on protecting one's restricted realm is determined by one's frame of mind, by one's Laune and '[d]emnach beruht der Humor auf einer besondern Art der Laune . . . durch welchen Begriff in allen seinen Modifikation ein entschiedenes Überwiegen des Subjektiven über das Objektive bei der Auffassung der Außenwelt gedacht wird' (II, p. 134). In the case of the son, the family name Lauen also suggests the word lau, meaning 'indifferent,' 'half-hearted,' 'lukewarm,' which most aptly describes Hennig.

Fräulein von St-Trouin and Frau von Lauen both have, for Christian names, the name 'Adelaide,' which is of Teutonic origin and means 'of noble birth.'[2] As mentioned, St-Trouin's 'noble' title, which includes the names of most of her ancestors, emphasizes the ridiculousness of her extremely sentimental nature. Frau von Lauen's 'nobility' is equally absurd, for the family gained the rank of nobility when an ancestor ate his way through an incredibly large sausage in three days.

At the Lauen estate, Tonie, '[z]wischen seiner [Glaubigerns] braven und sehr gescheiten Pedanterie und der Rokokozierlichkeit des Fräuleins von Saint-Trouin wurde . . . zu einer feinen Jungfrau und zu einer Dame im höchsten Sinne des Wortes' (p. 173-74). However, 'Tonie Häußler behielt eine tiefe, unauslöschliche Neigung zur Jane Warwolf und allem, was mit ihr, ihrem Leben, Wesen, Wandern und Treiben zusammenhing' (p. 170). In spite of Tonie's great respect for Glaubigern and her appreciation of St-Trouin's teachings, she remains extremely close to Jane, to the 'anderen Vagabundin' (p. 169). Tonie, like Jane, does take herself or life seriously. Tonie, who knows that the universe does not centre on her existence, unselfishly tries to help others cope with life. As Glaubigern suggests: 'Sie [Tonie] ist die Lehrerin, und wir sind die Schüler' (p. 174). Tonie, who experienced a hard and bitter childhood, maintains a strong belief in the power of death, in the one thing that can free her from the horribleness of life. As the years pass,

> Der Chevalier und Fräulein Adelaide bemerkten sicher das Winken des fleischlosen Fingers, den eiskalten Hauch . . . auch in den braunen Flechten der gnädigen Frau [Frau von Lauen] zeigten sich silberweiße Streifen, und nur Jane Warwolf aus Hüttenrode trat unverändert einher, als ob die Zeit über sie keine Macht habe. (p. 168)

Although Glaubigern and St-Trouin realize that death is nearing, they ignore it by concentrating their lives on Tonie. Similarly, Frau von Lauen manages to overlook the one reality of life, death, by centering her life on her land and animals. Only Jane Warwolf, who, like Tonie, accepts the fact that death is inevitable, remains unchanged.

Just when a happy, peaceful existence seems secure for everybody at the Lauen estate, an incident occurs which destroys their idyllic, illusory world and everyone is reminded of the ugly realities of life. On the last day of the harvest, 'Hennig hob, wie ein junger Herkules auf der Deichsel zwischen den Pferden stehend, in seinen starken Armen Antonie als Erntekönigin auf den für sie bereiteten Sitz, gerade unter der bunten, bebänderten Krone' (p. 184). The harvest is a symbol of death[3] and such a celebration at harvest 'erweckt den Eindruck einer agrarischen Opferhandlung.'[4] In this instance, Tonie is the sacrifice. The idea that Tonie is being sacrificed like an animal is definitely grotesque, because of the incongruity which arises when a person is associated with something which is inhuman. It is also significant that 'als am Abend die bebänderte, mit Goldflittern und künstlichen und wirklichen Blumen geschmückte Erntekrone auf der höchsten Garbe des letzten Erntewagens aufgepflanzt wurde, änderte sich die Atmosphäre in eigentümlicher Weise' (p. 183). In terms of the harvest wreath, 'eine abergläubische Bedeutung ergibt sich aus seiner Kreisform und aus seinem Material.'[5] The shape of the wreath under which Tonie sits emphasizes the hopeless cycle of life.[6] However, because it is made of real and artificial, living and dead, flowers, there is an incongruity which is grotesque. All the polarities of

human existence, life and death, joy and sorrow, are ever-present in the continuous cycle of life.

Similarly, the sudden change in the weather suggests that some outside, ominous power is threatening the joyous harvest celebrations: '[D]ie Sonne ging unter, mit einem Male hatte der unheimliche Rauch, der sich auf die Fluren von Krodebeck gelagert hatte, die rechte Färbung angenommen: alles Bunte und Leuchtende versank in dem trüben Grau, der Horizont verengerte sich mehr und mehr' (p. 184). The menacing doom symbolized by the storm is incongruous with the mirthful festivities. That which is threatening the celebration is the arrival of Tonie's grandfather, Dietrich Häußler, in Krodebeck. It is Jane Warwolf, appearing 'hexenartiger als je' (p. 186), who announces Dietrich's coming to Hennig: '[I]ch [Jane] wollte, du [Hennig] wärst stark und klug genug, allen Segen Gottes in Sicherheit zu bringen, ehe der Sturm daherfährt und der Teufel seine Tatze darauf legt' (p. 187). Jane's witch-like appearance and her suggestion that the 'claws of the devil' are going to come and take Tonie away are grotesque, since an incongruity results when people are attributed inhuman, supernatural characteristics.

When Jane and Hennig tell the others that Dietrich is on his way to Krodebeck, complete chaos results. Glaubigern becomes completely confused and helpless to the point that he seeks advice from St-Trouin, who is rather unstable at the best of time. Everybody then approaches Frau von Lauen for assistance, who initially says that Dietrich taking Tonie away 'ist Schwindel, und wir lassen uns nicht darauf ein!' (p. 203). Hennig then also asserts himself and affirms that he will not allow Tonie's grandfather to take her away:

> Und Antonie wird er [Dietrich] uns nehmen und wird sie ruinieren, wie er seine Tochter zugrunde gerichtet hat! . . . Es wird mir [Hennig] immer klarer, was uns geschehen soll, und immer erbärmlicher wird mir auch. Ich gebe die Tonie nicht her! Ich tu's nicht. Ich schieße ihn nieder wie einen Hund. (p. 204)

Hennig finally rises above his mediocrity and shows that he has some insight into the plight of human existence. However, Hennig's incentive to take some initiative in a situation is short-lived, for his mother, who suddenly becomes very cool and calm, orders her son to come to his senses. Frau von Lauen, realizing that her son and Tonie have become very close, prevents the mention of the one solution to the problem: a marriage between the two childhood friends. She goes so far as to tell everybody that Dietrich has the right to come and take Tonie away from Krodebeck.

Meanwhile, Tonie remains ignorant of the situation which is throwing everyone else into a state of utter confusion. She is at the graveyard putting flowers on her mother's and Hanne's graves:

> Sie pflückte zur Rechten und Linken und im Kreise umher und hielt jede Blume in den Lampenschein, ehe sie dieselbe den Schwestern in der linken Hand hinzufügte. Sie neigte das hübsche Haupt zur Rechten und zur Linken und summte leise ihre Melodien fort; doch der fröhlichen wurden leider immer weniger, und die melancholischen gewannen bald ganz und gar die Oberhand. (p. 207)

As Tonie picks flowers first to her left and right and then in a circle, she becomes increasingly melancholy. 'Left' and 'right' symbolize the dualities, the tragedies and comedies, of life. Viewed together, life is grotesque. As Tonie picks flowers in a circle around her, the hopeless cycle of man's grotesque existence is again emphasized. As Tonie casts the light of her lamp to her left and right over the graves of her mother and Hanne Allmann, she is being watched by

Emeritus, who is now the sole occupant of the infirmary. Emeritus, smoking 'die schwarze kurze Tonpfeife' (p. 210), is oddly similar to the gravedigger associated with the death cart at the beginning of the novel. Approaching Tonie, Emeritus asks her if she really doesn't know that 'ein unmenschliches Glück und unverdiente Herrlichkeit für Sie [Tonie] unterwegs ist?' (p. 211). After listening to what Emeritus has to say, Tonie fully comprehends what he means by his grotesque concept of an 'inhuman fortune.' However, Tonie's reaction to what the future holds for her is not fully revealed, for when she encounters Jane and Hennig on her way back to the estate, she simply tells them, with complete calmness:

> . . . nun habe ich [Tonie] alles, was mir an Verstand mit auf die Welt gegeben wurde, wieder beieinander. . . . Seit einer Stunde hab ich manches Jahr gelebt -- zurück und weiter hinaus; immer weiter hinaus und tiefer zurück . . . denn eben ist mir doch gewesen, als sei das Leben der Freunde, und mein Leben mit, schon vor hundert Jahren verklungen. (p. 215)

Only years later does Tonie divulge the inner feelings underlying the words she spoke when she heard that her grandfather was arriving in Krodebeck. When Hennig visits her in Vienna, she explains:

> Aber ich [Tonie] bin doch den Schauder der Gefangenschaft nicht losgeworden; -- niemals, auch in den glücklichsten Stunden nicht, bin ich von einer argen Furcht vor einem drohenden Etwas, einem dunkeln Unbekannten frei geworden, und wie allen in solcher Art Furchtsamen waren mir scharfe Sinne und ein feines Gefühl für allerlei, was andere Menschen nicht bemerken, gegeben. . . . Es war eine Seligkeit, der Schönheit auf den Wiesen von Krodebeck zu begegnen und von ihr geküßt zu werden; aber es war auch furchtbar und tötend, doch kein Recht an den Gruß zu haben, sondern hinauszumüssen -- früher oder später hinauszumüssen in das abscheuliche Gewühl. . . . (p. 305)

When Emeritus tells Tonie of her 'inhuman fortune,' the illusory happiness of life which she had at the Lauen estate is destroyed. Tonie is afraid to leave the protective, idyllic village of Krodebeck

to go and live in Vienna, which is 'eine prachtvolle Stadt' (p. 280). 'Wien ist wirklich eine recht hübsche Stadt und macht den Wienern alle Ehre' (p. 280). Both Krodebeck and Vienna are described as being idyllic. One speaks 'von Krodebeck wie von einem himmlischen Paradiese . . . was es doch nicht ist' (p. 281). 'Und sterben läßt es sich auch da' (p. 58). Similarly, in Vienna, 'wie kann da noch von großem Spaß die Rede sein, wo jede Glocke klingt, als ob sie zum Begräbnis läute?' (p. 281). In both places, the apparent, idyllic reality is threatened by death, the one and only reality which is not an illusion.

The gentlemanly appearance of Herr Dietrich Häußler von Haußenbleib from Vienna is incongruous with the suspicion evoked by his presence:

> Von einer schönen, milden und etwas wehmütigen Vertraulichkeit war gar nicht die Rede. Unbefangen genug trat der erfahrene, weltgewandte Mann [Dietrich] auf; aber diese helle lächelnde Unbefangenheit blieb seltsamerweise gänzlich auf der Seite des Herrn von Haußenbleib. . . . Der behagliche Fremdling in dem eleganten grauen Herbstkostüm, welches aussah, als ob jedermann es tragen und wie ein Gentleman drin aussehen könne, lächelte sie aus allen ihren Verschanzungen. Es war rein unmöglich, mit <u>diesem</u> Mann von Dingen zu reden, welche er nicht hören wollte. (p. 227)

The grotesqueness of Dietrich's character represents the grotesqueness of reality as it really is; in complete opposition to the ideal. Dietrich and his granddaughter represent the two extreme poles of human nature. Tonie embodies the ideal, the good, and Dietrich the reality, the evil, of mankind. The former maintains a deep belief, a feeling of optimism, in mankind, whereas the latter prompts severe doubt, a sense of pessimism. The fact that Tonie and Dietrich are blood relatives suggests that good and evil, inherently incompatible characteristics, are simultaneously present in the world. However,

the pessimistic belief that evil people like Dietrich, the canaille, are the ones who succeed in life, is expressed by Glaubigern: 'Das ist das Schrecknis in der Welt, schlimmer als der Tod, daß die Canaille Herr ist und Herr bleibt.' (p. 247). The power of the canaille is emphasized when Dietrich makes his first visit to the pastor's house, where, masking his true intentions, he plays the role of the loving grandfather.

It is interesting to consider the meanings of the names 'Antonie' and 'Dietrich.' 'Antonie' comes from the Latin name 'Antonia,' meaning 'deserving praise,'[7] which is undoubtedly applicable to Tonie Häußler. 'Dietrich' is a form of the Teutonic name 'Theodoric,' signifying 'people's ruler.'[8] The family name 'Häußler' suggests the word <u>haußen</u>, which has two meanings. The figurative meanings, 'distasteful,' 'destestable,' 'irksome,' certainly describe Dietrich. Regardless of the consequences of his actions, Dietrich remains an unappealing character, hence, his full name 'von Haußenbleib.' A person like Dietrich Häußler von Haußenbleib, who exemplifies everything that is unpleasant, rules and triumphs over the rest of mankind. In dialect, the word <u>haußen</u> means 'being outside, out of doors.' Tonie enjoyed being out of doors in the deep, dark forests as a child, because she was an individual outside, set apart, from the rest of mankind. Tonie's uniqueness is also emphasized by everyone around her.

Dietrich, the speculator, the manipulator, the master of deception, plans to take Tonie to Vienna and use her to his own advantage in a business transaction. It is Glaubigern who recognizes Dietrich's real intention: 'Er [Dietrich] würde sie [Tonie] uns verkaufen, wenn wir ihm genug dafür bieten könnten; er wird sie in Wien verkaufen;

es ist mir [Glaubigern] alles, alles klar, und es gibt kein Mittel, ihn in seinem Willen zu hindern als das Geld, das Geld -- das Geld!' (p. 246). Glaubigern, Tonie's genuine spiritual father, must surrender to the power of money, which he despises so much. In spite of the claim which Glaubigern can make in terms of having given Tonie, the 'arme, heimatlose Wesen' (p. 152), a sense of place and value in the world, he cannot prevent Dietrich from taking her away: 'Er [Dietrich] nimmt es [Tonie] mir, der es mit seinem Herzblut nährte, in dessen Gedanken es seine ganze Heimat hat und der allein weiß, was es in diesem armen Leben wert ist!' (p. 247). Thus, the pessimistic view that evil conquers good is again emphasized, and, consequently, the grotesqueness, the two-sidedness, of life.

The meaning of Dietrich's name is again significant, for the word Dietrich refers to a lock pick, an instrument used by burglars. Dietrich is a thief, for he has come to Krodebeck to steal Tonie from the others at the Lauen estate. Dietrich, because of the association with the lock pick, is also compared to a crowbar, an implement of force: '[A]ber so sind die Leute: alles Gute behalten sie solange als möglich für sich selber und lassen nichts heraus, wenn man ihnen nicht mit dem Brecheisen oder dem Dietrich kommt' (p. 211). Dietrich takes Tonie to Vienna against her will, by force.

Jane Warwolf, whose witch-like appearance is incongruous with her humane nature, is the complete opposite of Dietrich, whose gentlemanly exterior contradicts his evil nature. When Dietrich is leaving Krodebeck with Tonie, Jane screams out at him: 'Du bist doch ein Narr, Dietrich Häußler!' (p. 249). Jane is the only one who stands up to Dietrich and tells him that she can see through his

false facade. She calls him a fool for believing that he can destroy such a pure being as Tonie. Fate will not permit Dietrich to successfully complete that which he has begun.

Dietrich's plan of using Tonie as a means of personal gain for himself, however, is simply a contrasting foreground to what really happens in the background in Vienna; the final end to Tonie's tragic fate. When Hennig visits Tonie in Vienna, he remains true to his nature. The mediocre Hennig takes everything at face value, he only sees what is in the foreground. At Dietrich's home in Vienna:

> Zwei große elegante Läden nahmen zu beiden Seiten der Tür das untere Stockwerk ein: -- ein Trauerwarenmagazin unter der wunderbar passenden Firma „Zur betrübten Hekuba" auf der Rechten -- ein Modewarenmagazin unter dem ebenso treffenden Zeichnen „Zur schönen Helena" auf der Linken. (p. 270)

Again, 'left' and 'right' represent the dichotomies of life. When viewed together, the contrasting extremes reveal the grotesqueness of life. To the right of Dietrich's house is the store selling funeral supplies, the store which represents the one reality of life, death. The name of the establishment foreshadows Tonie's fate. After attempting to avenge the murder of one of her sons, Hecuba casts herself into the sea. Unable to overcome and deal with evil in the world, Hecuba resigns herself to death. Similarly, Tonie is not able to cope with the life of the canaille in Vienna and, therefore, eventually surrenders herself to death. On the left side of Dietrich's house is a store selling fashionable clothes, which an individual wears to disguise his true nature. Dietrich is similar to the beautiful Helena, who was persuaded by another of Hecuba's sons to forsake her husband. Helena then betrays Hecuba's son in order to

regain the favour of her husband. Dietrich's fashionable clothing hides a nature similar to Helena's manipulative, calculating nature.

Dietrich is away on business in Italy when Hennig visits Tonie, who has become deadly ill. Although Hennig is shocked by Tonie's poor state of health, it does not occur to him that he should simply take her away from this world which is destroying her. Hennig's fate is his banality, which characterizes even his deepest emotions: 'Das Kind [Tonie] ist mir [Hennig] immer noch viel zu lieb, um ihm nicht gern einige Wochen meines Daseins zu opfern, und außerdem gefällt mir Wien in der Tat ungemein' (p. 285). Hennig is so mediocre that he cannot distinguish between his genuine love for Tonie and the superficial enjoyment he is experiencing from his visit to Vienna. It is most apparent, 'daß der Junker von Lauen nicht der Mann war, um dem dunkeln Fuhrmann in die Zügel zu fallen und die Speichen der schwarzen Räder rückwärts zu drehen' (p. 286). Hennig, because of his mediocrity, cannot stop the approaching death cart, which is coming to take Tonie away. Tonie tells Hennig:

> Und ich [Tonie] bin eine große Dame -- eine sehr große Dame durch den Ritter von Glaubigern geworden, ganz ohne daß du es gemerkt hast, mein armer Hennig, und ich trage auch meinen Harnisch und -- bin so wehrlos wie der Ritter von Glaubigern und so stark und unüberwindlich wie er, Hennig von Lauen! (p. 306)

After saying this, Tonie 'sah prächtig aus in ihrem Stolz' (p. 306). However, Hennig 'ertrug fast den Blitz ihrer Augen nicht' (p. 306). But in Hennig's amazement of Tonie 'mischte sich ein wenig Furcht und dann noch etwas anderes, ein schmerzlich Gefühl, wie Reue um ein unwiederbringlich Verlorenes, dessen Wert man zu spät erkannt hat' (p. 306). Suddenly, Hennig tells Tonie that she must return to

Krodebeck with him. Tonie realizes, however, that Hennig's invitation is based on pity, rather than love:

> Woher kommst du, Hennig, um so mit mir [Tonie] sprechen zu können? Seit wann weißt du, daß du mich liebst? Ach Lieber, du glaubst in der Tiefe deiner Seele selbst nicht an diesen Rausch und willst verlangen, daß ich daran glauben soll? Nein, nein, in Krodebeck war ich dein guter, lustiger Spielkamerad, und hier in Wien, da du mich nicht mehr lustig und zum Spiel aufgelegt findest, mißkennst du dein Mitleid, dein ehrliches braves Herz und trägst beides in die Taufe und gibst ihm einen neuen Namen. Nun soll ich deinen Irrtum wiegen und das Herz dir, weil es heute ein wenig schwer und unruhig ist, in den Schlaf singen. Nein, nein, das wäre freilich ein schönes Spiel; aber die Sonne ist nun schon allzu tief dafür gesunken, wir haben keine Zeit mehr dazu. Siehst du, ich bin in allen Dingen zu klug für dich, mein armer Freund. (p. 307)

With death nearing, Tonie reveals her wisdom of life. Her words describe the tragedy of man's existence. The difference in the basic natures of man create distances between individuals which cannot be spanned. Because Tonie recognizes the irreconcilable gap between herself and Hennig, she chooses not to become his wife. Tonie, herself, opposes the one thing which can save her from death. Tonie realizes that her fear 'vor einem drohenden Etwas, einem dunkeln Unbekannten' (p. 305) is not a fear of death, but rather a fear of the anguish experienced when living in a world where everything good, noble and beautiful is doomed.

Dietrich senses from Tonie's letters that she has no intention of marrying Hennig and, consequently, takes advantage of the situation. While calculating the profits that he made in a dishonest business deal, Dietrich writes a seemingly affectionate letter to his granddaughter. In this letter, Dietrich tells Tonie, 'daß der „Junker vom Blocksberg" so schnell als möglich nach Hause oder weitergeschickt werde' (p. 296). Dietrich's behaviour is hypocritical and dishonest

While it appears that he is thinking about Tonie's welfare, he is really only thinking about himself. Everything Dietrich does is dictated by his greed. Dietrich then arranges an engagement between Tonie and the Polish count, Basilides Conexionsky, who is very much like Dietrich. He knows that his proposed marriage to Tonie is a business transaction, made between two speculators who use each other for their own personal gain. Conexionsky's name is most appropriate, since he is Dietrich's 'connection' to an advantageous business deal.

When Glaubigern hears of Tonie's fate, he decides to travel to Vienna. When Tonie and Glaubigern meet again, it is,

> . . . als ob sie beide allein miteinander in einer Wüste gewesen wären. Es war für beide die Zeit vergangen, wo sie auf die Gefühle der Leute um sie her Rücksicht nahmen, den Anstand bewahrten und Furcht hatten, sich lächerlich zu machen. Sie waren ja allein in einer Wüste -- allein in der Wüste des Lebens, der Lebendigkeit . . . sie wußten, daß sie verloren waren, und sie waren doch glücklich und sicher -- gerade darum waren sie glücklich und sicher. (pp. 353-54)

Tonie and Glaubigern, the young and the old, share the same fate. They, like everyone else in the world, will die. However, neither Tonie nor Glaubigern is afraid of the approaching death cart. Because Tonie's and Glaubigern's basic natures are so much alike, because there is no distance between them, the old soldier completely understands the young woman when she says:

> Nicht wahr, Sie [Glaubigern] sind nicht zu mir gekommen, um mich so schlecht Komödie spielen zu sehen? Ach, das ist heute nicht anders, als es gestern, als es vor einem Jahre war, als es seit dem Tage ist, an welchem man mich von dem Lauenhofe fortführte: ich habe immer Komödie spielen sollen, und weil ich stets meine Rolle schlecht machte, habe ich schlechte Tage und Nächte gehabt. Nun hat man mir meine letzte Rolle gegeben. Sie glauben es nicht, daß es meine letzte sein wird; aber ich weiß es, und da lache ich zum erstenmal uber das Spiel, in

> welchem ich selber von den harten Händen um mich her vor- und zurückgeschoben werde. O mein Vater, dies Lachen müssen sie mir gönnen; es ist der einzige Gewinn, den ich mir aus meinem Leben, meinem schrecklichen Leben in dem Hause meines Großvaters erworben habe. (p. 360)

Glaubigern understands the frightful suffering which Tonie is experiencing in the world of the canaille, which she equates to a comedy. Tonie does not play her role well in this comedy. The part which she must now play in her proposed marriage to Conexionsky is her final role, for it is one in which she will really die. The tragedy of death in this comedy makes human existence a tragicomedy. Thus, the drama of life is grotesque.

Tonie is not afraid to die. She comforts Glaubigern when she says: 'Du [Glaubigern] bist zu meinem höchsten Glück zu mir gekommen. In der höchsten Not. Nun bist du bei mir, mein Vater, und ich bin bei dir, und wir bleiben zusammen, niemand soll uns voneinander trennen. Sei ruhig, wir gehen denselben Weg, mein Vater! (p. 363). After Tonie's death, Glaubigern returns to the Lauen estate and tells everyone: '[J]etzt ist alles gut und in Ordnung: wir bleiben beieinander: aber es ist ein Geheimnis' (p. 376). Even the mediocre Hennig momentarily gains some insight into the grotesqueness of human existence as a result of Tonie's death: 'Einen Augenblick lang erfaßte er [Hennig] wirklich die Tragikomödie des Lebens' (p. 374).

As discussed in the first chapter, there are basically three types of grotesque figures: 1) persons whose appearance and movements are grotesque, 2) eccentric artists, the so-called Sonderlinge, who are distinguished by their peculiar physical appearance, odd and uncontrolled facial expressions and idiosyncrasies, 3) 'demonic' persons, who are grotesque both in appearance and behaviour. It

is interesting to note that Schopenhauer attributes differences in character to 'nur drei Grundtriebfedern' (III, p. 741):

> a) Egoismus, der das eigene Wohl will(ist grenzenlos).
> b) Bosheit, die das fremde Wehe will(geht bis zur äußersten Grausamkeit).
> c) Mitleid, welches das fremde Wohl will(geht bis zum Edelmut und zur Großmut). (III, p. 742)

The natural instinct which Schopenhauer labels as Bosheit could be used to describe the 'demonic' grotesque figure. The natural instinct of the Sonderling could be considered to be Mitleid and Egoismus could describe the natural instinct of the first type of grotesque figure mentioned. As Schopenhauer also points out, '[d]ie drei ethischen Grundtriebfedern des Menschen, Egoismus, Bosheit, Mitleid, sind in jedem in einem andern und unglaublich verschiedenen Verhältnisse vorhanden' (III, p. 790-91). However, it is evident that Dietrich's strongest natural instinct is Egoismus, which is mixed with a certain amount of Bosheit. The most powerful instinct which governs Glaubigern's nature is Mitleid. Egoismus is the natural instinct which is strongest in St-Trouin, Frau von Lauen and Hennig. St-Trouin's and Frau von Lauen's natures are also characterized by some Mitleid. Tonie's basic nature cannot be described by any one of these three natural instincts for she is an ideal being, she is someone who does not seem to belong in the realm of human existence. Every individual is born with these three natural instincts, however, a person's character is determined by whichever of these instincts is strongest and it is something which he cannot alter: 'Dem Boshaften ist seine Bosheit so angeboren wie der Schlange ihre Giftzähne und Giftblase; und so wenig wie sie kann er es ändern' (III, p. 786). Schopenhauer also maintains, 'daß die Tugend

angeboren und nicht angepredigt wird' (III, p. 789). In Raabe's novel, Der Schüdderump, the idea than an individual can do nothing to change his basic nature is also presented: 'Das ist das erfreuliche am Leben, daß der Mensch für seine Natur kaum verantwortlich zu machen ist' (p. 37).

As previously mentioned, individuals like Dietrich are, and always will be, the victors in life. After Tonie's death, her grandfather remains

> . . . in Sorgen, Angst und großem Grimm der Edle Dietrich Häußler von Haußenbleib, denn er hatte gesiegt und triumphiert; -- auch diesmal hatte er seinen Willen gehabt und den Sieg gewonnen, wie er unter allen Gestalten und in allen Verhältnissen, in der Tiefe und in der Höhe seit vielen, vielen tausend Jahren den Sieg gewinnt. (p. 364)

Also according to Schopenhauer, those people who direct their aims at that which will benefit only them and who show no consideration for others are the ones who will succeed:

> Ist doch in der Welt überall nicht viel zu holen: Not und Schmerz erfüllen sie . . . Zudem hat in der Regel die Schlechtigkeit die Herrschaft darin und die Torheit das große Wort. Das Schicksal ist grausam, und die Menschen sind erbärmlich. (IV, p. 398)

Schopenhauer's pessimistic opinion that man is nothing more than a wretched being calls to mind the words of the vagabond Jane Warwolf: 'Der Mensch ist ein armselig Geschopf' (p. 75).

Although individuals like Dietrich are always the victors in life, their existence is not free from 'Sorgen, Angst und großem Grimm' (p. 364). When Tonie dies, Dietrich is disappointed rather than sorrowful, for his advantageous business transaction with Conexionsky has fallen through. Dietrich's lack of emotion makes him seem inhuman and, hence, grotesque. Schopenhauer suggests that if one misses out

on life's so-called pleasures, 'so ist eigentlich doch nichts verloren; denn alle Genüsse sind chimärisch, und über die Versäumnis derselben zu trauern wäre kleinlich, ja lächerlich' (IV, p. 485). Dietrich's seemingly pleasurable way of life is not a means of finding happiness, for, according to Schopenhauer, there is [k]ein verkehrterer Weg zum Glück als das Leben in der großen Welt, in Saus und Braus (high life): denn es bezweckt, unser elendes Dasein in eine Sukzession von Freude, Genuß, Vergnügen zu verwandeln, wobei die Enttäuschung nicht ausbleiben kann' (IV, p. 500).

However, Tonie, possessing a remarkably acute understanding of human existence, prefers to be alone. As a child, she enjoys being in the forest by herself: 'Der Wald gehört mir [Tonie], daß du [Hennig] nur weißt . . . mir gehört er, weil ich darin zu Hause bin' (p. 91). Unable to cope with the 'abscheuliche Gewuhl' (p. 305), with the world of the canaille in Vienna, Tonie turns to a life of solitude. Schopenhauer suggests that the first step in gaining wisdom in life is 'unser Augenmerk nicht auf die Genüsse und Annehmlichkeiten des Lebens zu richten, sondern darauf, daß wir den zahllosen Übeln desselben, soweit es möglich ist, entgehn' (IV, p. 484). Tonie, the representation of the ideal of human nature, gains wisdom of life through solitude. Dietrich, '[d]er Begriff des Gegenteils wird, so lange von nichterkennenden Wesen die Rede ist, durch das Wort schlecht, seltener und abstrakter durch übel ausgedruckt' (I, p. 492). Dietrich, the representation of the evil of human nature, most certainly lacks a knowledge of life. Although the law of life is death, Dietrich protests it. He knows that he is responsible for the downfall and death of his own daughter, Marie. Nevertheless, he

attempts to defy death by taking Tonie to Vienna for his own benefit, where she eventually dies. Not even Dietrich, the embodiment of evil, of the devil, can conquer death. Every individual will end up on the death cart, regardless of his basic nature. In the 'evil' individual, the will-to-live manifests itself as an affirmation. However, in the 'good' person, the will-to-live becomes a denial. How and to what degree the will-to-live manifests itself in an individual depends on the distinction a person makes between himself and others:

> . . . so ist . . . jenem Edlen . . . dieser Unterschied nicht so bedeutend; das principium individuationis, die Form der Erscheinung, befängt ihn nicht mehr so fest; sondern das Leiden, welches er an anderen sieht, geht ihn fast so nahe an wie sein eigenes: er sucht daher das Gleichgewicht zwischen beiden herzustellen, versagt sich Genüsse, übernimmt Entbehrungen, um fremde Leiden zu mildern. Er wird inne, daß der Unterschied zwischen ihn und andern, welcher dem Bösen eine so große Kluft ist, nur einer vergänglichen tauschenden Erscheinung angehört. (I, p. 507)

Dietrich distinguishes himself from other people. He fails to see that another person's suffering is his own suffering, that another person's death is his own death. However, Dietrich will eventually realize, 'daß er, der Böse, ebendieser ganze Wille ist, er folglich nicht allein der Quäler, sondern eben auch der Gequälte, von dessen Leiden ihn nur ein täuschender Traum . . . trennt und frei halt' (I, p. 498).

The joys and sorrows of another individual touched Tonie as much as her own. She denied herself pleasures, so that the sufferings of others would be alleviated. Tonie does not distinguish herself from others and:

> Alle wahre und reine Liebe . . . geht schon aus der Durchschauung des principii individuationis hervor, welche, wenn sie voller Kraft eintritt, die gänzliche Heiligung und Erlösung herbeiführt, deren Phänomen der . . . Zustand der Resignation, der diese begleitende

> unerschütterliche Friede und die höchste Freudigkeit im Tode ist. (I, p. 540)

When Glaubigern goes to Vienna to visit Tonie, he discovers that she has reached the point of complete denial of the will-to-live, a point of total happiness: 'Für die Hoffnung ist es zu spät, aber ich [Tonie] bin so glücklich, so glücklich in der Gegenwart, daß die über alle Träume und Hoffnungen geht' (P. 359).

As Raabe describes the life of Antonie Häußler, the incongruities, the grotesqueness, of society, of human nature and of man's existence become apparent. The grotesque element in Der Schüdderump occurs as result of Raabe's pessimistic views of life, many of which, as has been made evident, are similar to those held by Schopenhauer. Man's existence is a tragicomedy, for the comedy of life ends in the tragedy of death. Every man's actions are comical, for they are merely a means of avoiding the tragic fate associated with the death cart waiting in the background.

Notes

[1] Wilhelm Raabe, Der Schüdderump, Vol. VIII of Sämtliche Werke (Freiburg & Braunschweig: Verlaganstalt Hermann Klemm, 1952), p. 9. All further references to this work appear in the text.

[2] Virginia S. Thatcher, ed., The New Webster Encyclopedic Dictionary of the English Language (Chicago: Consolidated Book Publishers, 1971), p. 332.

[3] Ad de Vries, Dictionary of Symbols and Imagery (Amsterdam/London: North-Holland Publishing Co., 1974), p. 240.

[4] E. Hoffmann-Krayer and Hanns Bächtold-Stäubli, Handwörterbuch des deutschen Aberglaubens (Berlin/Leipzig: Walter de Gruyter & Co., 1929/30), II, p. 955.

[5] Hoffmann-Krayer and Bächtold-Stäubli, V, p. 382.

[6] de Vries, p. 99.

[7] Thatcher, p. 332.

[8] Thatcher, p. 348.

V Mont-Oriol

Maupassant first outlined what became the framework for his novel, Mont-Oriol, in an article entitled "Malades et médecins" (1884):

> Dans chacune des stations thermales, qui se fondent autour de chaque ruisseau tiède découvert par un paysan, se joue toute une série de scènes admirables. C'est d'abord la vente de la terre par le campagnard, la formation d'une Société au capital, fictif, de quelques millions, le miracle de la construction d'un établissement avec ces fonds d'imagination et avec des pierres véritables, l'installation du premier médecin, portant le titre de médecin inspecteur, l'apparition du premier malade, puis l'éternelle, la sublime comédie entre ce malade et ce médecin.[1]

Maupassant was well acquainted with the 'sublime comedy' between doctor and patient, for his own poor health resulted in numerous consultations with doctors[2] and frequent visitations to spas.[3] Maupassant

> . . . had met many doctors and often confessed his disillusionment when their confident prophecies failed so miserably. He continued to run from one consulting room to the next, hoping that one of these learned practitioners would hold the key to his cure. As time passed and his sufferings became worse, he developed a cynical tolerance for the men who looked into his eyes and prescribed all kinds of different treatments. He could not afford to overlook anything that might help him, but too many hopes had faded to leave him uncritical of the doctors who pocketed their fees with righteous satisfactions.[4]

Maupassant's familiarity with life at spas and the cynical amusement with which he observed the relations between doctor and patient formed the background of Mont-Oriol.

As also suggested in the article "Malades et médecins," the establishment of a spa involves the formation of a company, which essentially turns the spa into a money-making enterprise. Before the spa becomes profitable, influential doctors must be hired through

bribery and patients must be attracted with accounts of 'miraculous' cures and advertisements of appealing amusements and diversions. In other words, the discovery of a mineral spring leads to the commercial exploitation of the area where the healing waters are found. In his essay, "En Auvergne" (1883), Maupassant expresses his low opinion of the engineers, the financiers, who destroy the natural beauty of the countryside with their man-made edifices:

> Mais il serait préférable de détruire les ingénieurs. . . . Dès qu'ils arrivent dans un pays, ces gens à compas, ils sont plus dangereux que le choléra dont on nous menace, car le choléra ne détruit que des hommes et la nature les remplace, tandis que les ingénieurs detruisent la nature elle-même, la rendent grotesque. . . . (XV, p. 267)

The idea that disease merely destroys men, whom Nature can readily replace, reveals Maupassant's cynical attitude towards his fellow men, an attitude which he again expressed in a letter to Madame Lecomte du Nouy, written on March 2, 1886, while working on his novel, Mont-Oriol:

> Tout heureux qui veut garder l'intégrité da sa pensée, l'indépendance de son jugement, voir la vie, l'humanité et le monde en observateur libre, au-dessus de tout préjugé, de toute croyance préconçue et de toute religion, doit s'écarter absolument de ce qu'on appelle les relations mondaines, car la bêtise universelle est si contagieuse, qu'il ne pourra fréquenter ses semblables, les voir et les écouter, sans être, malgré lui, entraîné par leurs convictions, leurs idées et leur morale d'imbéciles.[5]

These words, almost identical to those previously cited from the essay, "A Propos de rien," express once again Maupassant's opinion that society exercises a deforming influence on an individual, who becomes compelled to adopt its absurd convictions and morals. Contamination of an individual by the vulgar company of others is the idea which develops into the theme of commercial exploitation in the novel, Mont-Oriol.

As well as expressing his attitudes concerning the offensiveness of society in his letter to Madame Lecomte du Nouy, Maupassant also tells her of his novel, Mont-Oriol:

> Je fais une histoire de passion très exaltée, très alerte et très poétique. Ça me change -- et m'embarrasse. Les chapitres de sentiments sont beaucoup plus raturés que les autres. Enfin ça vient tout de même; on se plie à tout avec de la patience; mais je ris souvent des idées sentimentales, très sentimentales et tendres, que je trouve, en cherchant bien![6]

Thus, the subject of love forms the basis of a second theme in the novel, which runs parallel to the theme of commercial exploitation.

A single incident, the discovery of a mineral spring on the property of the old peasant, Oriol, sets off a series of incidents, which develop into the two main themes of the novel: the theme of love and passion and the theme of commercial exploitation. William Andermatt, a Parisian banker who is staying at the nearby spa at Enval with his wife, Christiane, decides to take advantage of the discovery of the spring by establishing a rival spa. Andermatt, whose character and actions establish the theme of commercial exploitation, is

> . . . un homme encore très jeune, un juif, faiseur d'affaires. Il en faisait de toutes sortes et s'entendait à toutes choses avec une souplesse d'esprit, une rapidité de pénétration, une sûreté de jugement tout à fait merveilleuses. Un peu trop gros déjà pour sa taille qui n'était point haute, joufflu, chauve, l'air poupard, les mains grasses, les cuisses courtes, il avait l'air trop frais et malsain, et parlait avec une facilité étourdissante.[7]

Andermatt is undoubtedly a grotesque figure, for his rather comical mien is incongruous with his basic nature, which is governed by more sinister qualities: his horrifying obsession with money and his cunning manipulation of people. The grotesqueness of Andermatt's

character is effectively exposed when his brother-in-law, Gontran, says:

> «Quand je [Gontran] passe auprès de mon beau-frère, j'entends très bien dans sa tête la même bruit que dans les salles de Monte-Carlo, ce bruit d'or remué, battu, traîné, raclé, perdu, gagné.»
>
> Andermatt, en effet, éveillait l'idée d'une étrange machine humaine construite uniquement pour calculer, agiter, manipuler mentalement de l'argent. (p. 88)

The jingling sound which Gontran suggests he hears in his brother-in-law's head, which he likens to the noise made by the clinking coins, by the money, bet in the gambling halls of Monte-Carlo, reveals the comical aspect of Andermatt's fixation with money, for it is a comparison which remains harmless. The horrifying aspect of Andermatt's preoccupation with money is unveiled when the Parisian financier is equated to a machine, for such a comparison totally dehumanizes him and transforms him into something resembling a grotesque monster. Andermatt, this animated machine, recognizes only the value of money, an inert symbol of successful trade and commerce, and fails to see the value of that which is human, with that which distinguishes a man from a machine. Because of his obsession with money, Andermatt becomes involved in numerous underhanded business dealings with the old peasant, Oriol, and he persistently and unscrupulously manipulates other people, including members of his own family, for his own advantage.

The behaviour of Andermatt's wife, Christiane, forms the basis for the theme of love and passion. 'Pour elle [Christiane], cependant, ça ne signifiait pas grand'chose, «l'Amour»' (p. 52), for Andermatt 'avait épousé, par adresse, la fille du marquis de Ravenel pour étendre ses spéculations dans un monde qui n'était point le sien' (p. 44).

Andermatt's marriage is based on a business deal, on money, rather than love. Christiane did not want to marry Andermatt, but under the pressure of her father and brother, 'elle consentit à épouser ce gros garçon très riche, qui n'était pas laid, mais qui ne lui plaisait guère' (p. 54). When Christiane is first introduced to Gontran's friend, Paul Brétigny, she is repulsed by his appearance and immediately develops a dislike for him. However, Christiane alters her initial opinion of the man on the day when the spring is discovered, which essentially marks the beginning of their love affair. Andermatt's actions also contribute to the plot embodying the theme of love and passion, for he is ultimately responsible for the formation of this husband-wife-lover triangle.

Initially, Andermatt brings his wife to the spa at Enval with the hope of improving her health. Christiane 'n'avait pas grand'chose, de vagues malaises, des tristesses, des crises de larmes sans cause, des colères sans raison, de l'anémie enfin. Elle désirait surtout un enfant, attendu en vain depuis deux ans qu'elle était mariée' (p. 42). The hope of determining what is ailing Christiane initiates the 'sublime comedy' between the patient and the doctors. The triangle formed by the three doctors at the spa at Enval reveals the grotesque natures of these supposedly professional men.

> C'étaient: le docteur Honorat, un Auvergnat, et le docteur Latonne, de Paris. Une haine farouche avait éclaté aussitôt entre le docteur Latonne et le docteur Bonnefille, tandis que le docteur Honorat, gros homme propre et bien rasé, souriant et souple, avait tendu sa main droite au premier, sa main gauche au second, et demeurait en bons termes avec les deux. Mais le docteur Bonnefille dominait la situation par son titre d'Inspecteur des eaux et de l'établissement thermal d'Enval-les-Bains. (p. 40)

The names of these doctors are undoubtedly grotesque. Honorat's name compares him to an 'honourable rat,' which is grotesque, for he is attributed the qualities of a vile animal. As well, 'honourable' is a word which does not appropriately describe the behaviour of a rat, which suggests that it is also an unsuitable description for the doctor's actions. The name Bonnefille associates the doctor to a 'good girl,' which is most certainly an unseemly description of a man. Doctor Latonne's name likens him to a drunkard (tonne), a comparison hardly befitting a member of the medical profession.

When related to his profession and pretensions, Bonnefille's appearance is both comical and somewhat repulsive:

> Sa figure maigre, ridée de grands plis mauvais dont le fond semblait noir, salie par une barbe grisâtre rarement coupée, fit un effort pour sourire; et il enleva le chapeau de soie de forme haute, râpé, taché, graisseux dont il couvrait sa longue chevelure poivre et sel, « poivre et sale», disait son rival le docteur Latonne. (pp. 40-41)

As Bonnefille writes out his prescriptions for Christiane, she observes him 'avec une envie de rire qui relevait le coin de ses lèvres' (p. 43). She is thoroughly amused with Bonnefille's behaviour and dirty mien: 'Oh! qu'il est drôle... et sale... ah oui... sale' (p. 43). The ominous and evil aspects of Bonnefille's nature is revealed by the prescriptions it is imagined he writes out for his patients:

> On croyait lire: « Attendu que M. X... est atteint d'une maladie chronique, incurable et mortelle;
> »Il prendra: 1° Du sulfate de quinine qui le rendra sourd, et lui fera perdre la mémoire;
> »2° Du bromure de potassium qui lui détruira l'estomac, affaiblira toutes ses facultés, le couvrira de boutons, et fera fétide son haleine;
> »3° Du l'iodure de potassium aussi, qui, desséchant toutes les glandes sécrétantes de son individu,

> celles du cerveau comme les autres, le laissera, en peu de temps, aussi impuissant qu'imbécile;
>
> »4° Du salicylate de soude, dont les effets curatifs ne sont pas encore prouvés, mais qui semble conduire à une mort foudroyante et prompte [d]es malades traités par ce remède;
>
> »Et concurremment:
>
> Du chloral qui rend fou, de la belladone qui attaque les yeux, de toutes les solutions végétales, de toutes les compositions minérales qui corrompent le sang, rongent les organes, mangent les os, et font périr par le médicament ceux que la maladie épargne.» (pp. 42-43)

Including all kinds of powders and potions, some of which the curative porperties are not yet known, this 'imagined' cure prescribed by Doctor Bonnefille is undoubtedly grotesque, for it provides a patient with a hope for nothing but death, which is incongruous with a doctor's professional conviction of giving a hope for life. When Bonnefille signs his prescriptions, it gives the impression that he is signing his patient's death certificate. Whereas Doctor Bonnefille has an evil air about him, Doctor Latonne has 'un certain air ecclésiastique' (p. 46). Nevertheless, Latonne is also grotesque, for his impersonal, scientific manner with his patients dehumanizes him. This cold attitude towards his patients is emphasized by his scientific method of diagnosis:

> . . . il [Latonne] commenca à ausculter et percuter sa nouvelle cliente [Christiane] en criblant le peignoir de petits traits de couleur notant chaque observation.
>
> Elle ressemblait, après un quart d'heure de ce travail, à une carte de geographie indiquant les continents, les mers, les caps, les fleuves, les royaumes et les villes, et portant les noms de toutes ces divisions terrestres, car le docteur écrivait, sur chaque ligne de démarcation, deux ou trois mots latins, compréhensibles pour lui seul. . . .
>
> Puis, reprenant de la tête aux pieds ses notes coloriées sur le peignoir, les lisant comme un égyptologue déchiffre des hiéroglyphes. . . . (pp. 46-47)

Doctor Latonne does not treat his patients as people, he treats them

as objects. His dehumanization of patients is emphasized by the fact that at the top of Christiane's diagnosis he writes: 'Observation 6,347. -- Mme A..., 21 ans' (p. 47). To Latonne, Christiane is not a person with a name, but rather a scientific, medical observation designated by a number. Latonne's grotesqueness is emphasized by the fact that he takes notes in Latin and deciphers his observations as though they were Egyptian hieroglyphics. Both these languages are 'dead' and incomprehensible to most. Similarly, the peculiar chemical compounds prescribed by Doctor Bonnefille are unknown to most.

The rivalry between Doctors Bonnefille and Latonne grows when they discover that they are both treating Christiane. As a result, they immediately refuse to continue treating her, under the pretext of honourable medical scruples. Again, their actions are grotesque. Although well camouflaged, it is their reciprocal jealousy which prompts their supposedly admirable decisions. Both are obsessed with defeating the opponent and forget about the welfare of the patient.

After being introduced to Bonnefille and Latonne, Christiane, eager to become acquainted with Enval, is guided on a tour of the village by her father and brother. When she hears a sound resembling the noise made by a broken hurdy-gurdy, her father explains that the three musicians of the Casino orchestra, under the direction of Maestro Saint-Landri, are practising for a concert. He brings her attention to a poster advertising the concert, which promises to be a gala performance, judging from the prominence of the musicians involved. However, as Christiane observes these musicians, who claim to be laureates of notable conservatories, the ridiculousness

of their pretensions is revealed, for the music they produce is most unharmonious. In appearance, these performers are as comical as the noise they make. This so-called orchestra, conducted by Saint-Landri, includes

> . . . un pianist dont l'instrument, monté sur roulettes, était brouetté chaque matin du vestibule des bains au kiosque, un flûtisté énorme, qui avait l'air de sucer une allumette en la chatouillant de ses gros doigts bouffis, et une contrebasse d'aspect phtisique. . . . (pp. 57-58)

When considered in terms of their profession, these musicians are grotesque, for they all claim to be something which they are not. As Christiane and Gontran listen to the orchestra, they are joined by Doctor Honorat, who tells them of a great event that is to occur that very day. He explains that old Oriol, the richest peasant in the valley, is going to blow up his famous landmark, a gigantic boulder found in the middle of one of his vineyards.

People come from miles around to watch old Oriol blow up the boulder on his property. Just after the fuse has been lit

> . . . un chien, un petit chien noir, une sorte de roquet, s'en approcha. Il fit le tour, flaira et découvrit sans doute une odeur suspecte, car il commença à japper de toute sa force, les pattes roides, le poil du dos herissé, la queue tendue, les oreilles droites.
>
> Un rire courut dans le public, un rire cruel; on espérait qu'il ne s'en irait pas à temps. (p. 70)

When Christiane expresses fear for the dog's life, Paul Brétigny makes an attempt to save the creature, but he is unsuccessful. This incident with the death of the dog is certainly grotesque, for although Christiane is horrified at the thought of the dog being blown up with the rock, the other spectators react to the idea with cruel, sinister laughter. Paul Bretigny's unsuccessful attempt at rescuing the cur, leaves, moreover, quite an impression on

Christiane:

> . . . Christiane, indifférente maintenant, songeait qu'il [Paul] aurait suffi d'une mèche un peu plus courte pour que son grand fou de voisin se fît tuer, se fît éventrer par des éclats de pierre parce qu'elle avait eu peur pour la vie d'un chien. Elle pensait qu'il devait être, en effet, bien violent et passionné, cet homme, pour s'exposer ainsi sans raison dès qu'une femme inconnue exprimait un désir. (pp. 72-73)

Christiane, already indifferent about the dog's unfortunate end, is rather flattered by this chivalric gesture on the part of Paul Brétigny. The initial dislike which Christiane had for Paul when introduced to him changes to admiration because of this gallant action, which marks, essentially, the beginning of their love affair. While walking back to the spa, Christiane steps on a bit of bleeding flesh, on a piece of the cur that had been blown up in the explosion. She becomes very distressed and '[e]lle ne voulait plus rien entendre, elle voulait rentrer, s'enfermer. Ce jour, si bien commencé, finissait mal pour elle. Était-ce un présage?' (pp. 75-76). After the blowing up of the boulder on Oriol's property, Christiane is left with the feeling that something ominous is going to happen, which quickly passes as her thoughts turn to passionate, chivalric gentlemen.

A new mineral spring gushes forth with the explosion of the rock. With the discovery of a new source of healing waters, Andermatt's thoughts become focused on money and business:

> Ah! vous ne comprenez pas, vous autres, comme c'est amusant, les affaires, non pas les affaires des marchands ou des commerçants, mais les grandes affaires, les nôtres! . . . Le grand combat aujourd'hui, c'est avec l'argent qu'on le livre. Moi [Andermatt], je vois les pièces de cent sous comme de petits troupiers en culotte rouge, lès pieces de vingt francs comme des lieutenants bien luisants[,] les billets de cent francs comme des capitaines, et ceux de mille comme des généraux. Et je me bats, sacrebleu! je me bats du matin au soir contre tout le monde, avec tout le monde. (pp. 86-87)

Andermatt's sheer enthusiasm and obsession to get involved in a business transaction makes him a rather comical, ridiculous figure. At the same time, however, his awareness of the power of money is horrifying. Andermatt enjoys the fact that money gives him the power to manipulate other people for his own benefit. The grotesqueness of his character is amplified by his perception of money, a materialistic item, as soldiers, as human beings. This comparison reveals the banker's knowledge that one's ability to manipulate others increases as one amasses more wealth, in the same way a soldier's power of command increases with his rank.

> De fait, cette lutte pour la vie, sous sa nouvelle forme, avec ses nouvelles armes, échelonne ses épisodes de bout en bout de Mont-Oriol . . . Les «petits troupiers» dont nous entretient Andermatt dans sa langue imagée, ont cet avantage sur les autres qu'eux ne meurent pas, bien au contraire. . . .[8]

It is interesting to note that, with the explosion of the rock and the subsequent discovery of a mineral spring, both Andermatt's and Christiane's impressions of the area change. Christiane's initial impression of the valley, which was one of pure, natural delight, changes to one which is more dream-like and ethereal. Obviously, this change is due to the development of a relationship with Paul Brétigny, who views the area with great emotion. After listening to Paul's romantic description of the Auvergne valley,

> Les jours qui suivirent furent charmants pour Christiane Andermatt. . . . Elle était heureuse en effet dans toutes ses pensées et dans tous ses désirs. L'affection dont elle se sentait entourée et pénétrée, l'ivresse de la vie jeune, battant dans ses veines, et puis aussi ce cadre nouveau, ce pays superbe, fait pour le rêve et pour le repos, large et parfumé, qui l'enveloppait comme une grande caresse de la nature, éveillaient en elle des émotions neuves. (p. 129)

Christiane's thoughts are no longer focused on her hopes of becoming the mother of her husband's child, but rather they become centered on the gentleman from Paris, Paul Brétigny. Andermatt initially regards Enval as a place where his wife might possibly regain her health, but after the discovery of the spring, the Parisian financier considers the valley solely in terms of making it a profitable business venture. In other words, his concern for Christiane's well-being is obliterated by his greed for money. The equivalent of Paul's romantic description of the valley, which greatly impresses Christiane, is given to Andermatt in cold, scientific language by the engineer, Monsieur Aubry-Pasteur. At dinner on the evening of the discovery of the spring, Monsieur Aubry-Pasteur explains, in minute detail, the geological structure of the valley to Andermatt. The engineer also tells the businessman that 'pour voler la source du voisin, il faut la prendre au moyen d'un sondage pratiqué jusqu'à la même fissure du granit au-dessous de lui, et non pas au-dessus' (p. 82). Like Andermatt, Monsieur Aubry-Pasteur is familiar with ways of deceiving other individuals for personal gain.

At this evening meal, the comical relations existing between the patients and the doctors become more pronounced. As patients, these people staying at the spa are no less pretentious than the doctors that treat them. When the two Pailles women, mother and daughter, both widows and both rather stout, tell Monsieur Aubry-Pasteur that they suffer from indigestion, he retorts by saying: 'Vous.. vous... Mais il suffit de vous regarder! Vous avez mal à l'estomac, vous, Mesdames? C'est-a-dire que vous mangez trop!' (p. 84). Under the pretext of suffering from a digestive

problem, which could be cured by simply eating less, these two widows are, in all probability, at the spa in search of husbands. From the subject of indigestion, 'une discussion interminable commença, reprise chaque jour, sur le classement des aliments' (p. 85). The patients religiously follow the doctors' prescriptions in terms of drinking the mineral waters and taking acidulated baths, but they do not eat the food recommended. They continue to indulge themselves with the exquisite cuisine served by the hotel proprietor, rather than eating the bland fare suggested by the doctors. Nevertheless, the patients do not feel that it is their responsibility to watch their diets, but rather that the doctors ought to supervise the meals served at the spa. However, these people would most certainly not return to the spa if the hotel proprietor served them the food prescribed. These people from Paris thrive on their imaginary ailments, which are exaggerated to the point of being ridiculous. Going to a health spa for a cure is merely a way of alleviating the boredom of their existence in Paris. Nonetheless, life at the spa is equally dull, for Gontran, listening to the inane conversation at the dinner table, says most sarcastically: 'Ma foi, sans le vin et sans... le mariage, je trouverais la vie assez monotone' (p. 85).

The idea that one is infected by the society of other people becomes apparent as soon as Andermatt embarks on his new financial adventure. No one can escape the calculating businessman and his contaminating enterprise, for without realizing it, many of the people at Enval, including the old peasant Oriol, become diseased with ambition. Before Andermatt begins his business venture:

> Le Vieux, le père [Oriol], un original, était très fier de son vin; et il avait surtout une vigne dont le produit devait être absorbé par la famille, rien que par la famille et les invités. Dans certaines années, on arrivait à vider les fûts que donnait ce vignoble d'élite, mais dans certaines autres on y parvenait à grand'peine. (pp. 68-69)

However, after Andermatt proposes a deal to old Oriol, the peasant and his son

> . . . cherchaient donc par quels procédés ils pourraient enflammer jusqu'à la frénésie l'ardeur du banquier, ils imaginaient des combinaisons de sociétés fictives couvrant ses offres, une suite de ruses maladroites, qu'ils sentaient défectueuses sans parvenir à en inventer de plus habiles. (p. 97)

After only one encounter with the scheming banker, Oriol and his son, who are very proud of the profits which they reap from their land through hard, honest labour, begin trying to devise ways of getting more out of the deal. The two Oriols finally contrive a plan, which involves Clovis, a cripple who is famous throughout the countryside.

> Maintenant il [Clovis] geignait et déambulait à la manière d'un crabe qui aurait perdu ses pattes. Il allait, traînant par terre la jambe droite comme une logue, et la gauche relevée, pliée en deux. Mais les garçons du pays, qui couraient, à la brune, après les filles ou apres les lièvres, affirmaient qu'on rencontrait le père Clovis, rapide comme un cerf et souple comme une couleuvre, sous les buissons et dans les clairières. . . . (pp. 98-99)

Clovis, who is not really a cripple, agrees, for a certain sum, to assist Oriol with his scheme, by telling Andermatt that he has been 'cured' by the mineral waters on the peasant's property. Ignorant of this plan, Andermatt also pays Clovis to 'stage' his cure, so as to convince others of the healing properties of the newly found spring. Clovis disguises a remarkably accurate perception of human nature by assuming an ugly, deformed exterior, for he manages to

outwit the wily peasant and the slick Parisian and so gain the upper hand with both of them.

Besides involving old Oriol in his shady business enterprise, Andermatt anticipates that the peasant's two daughters, Louise and Charlotte, might be of some advantage to him and, therefore, requests that Christiane makes their acquaintance so that he can better assess the possibilities which they may offer. Christiane does indeed become friends with the two Oriol girls and spends much of her time with them, since her husband is so involved in the establishment of his new spa, which requires that he also frequently travel to Paris. The three young women are very often escorted by the Marquis, Gontran and Paul on their outings and short excursions into the beautiful Auvergne countryside, the splendour of which also contributes to the growing intensity of Paul's and Christiane's relationship:

> S'ils [Paul et Christiane] étaient aimés dans une ville, leur passion, sans doute, aurait été différente, plus prudente, plus sensuelle, moins aérienne et moins romanesque. Mais là, dans ce pays vert dont l'horizon élargissait les élans de l'âme, seuls, sans rien pour se distraire, pour atténuer leur instinct d'amour éveillé, ils s'étaient élancés soudain dans une tendresse éperdument poétique, faite d'extase et de folie. (p. 182)

The concept of love in Andermatt's milieu, in the big business world of a metropolis like Paris, is very different from the love inspired by the natural, spontaneous surroundings of the country. Paul's instinctive, passionate love for the Auvergne countryside impresses Christiane and eventually modifies and expands her view of life. Paul's appreciation of the beauty of art also affects Christiane. After reciting one of Baudelaire's poems, Paul tells Christiane that

'[l]es femmes, douées de bien plus d'intuition que de compréhension, ne saisissent les intentions secrètes et voilées de l'art que si on fait d'abord un appel sympathique à leur pensée' (p. 124). Paul's criticism of a woman's lack of understanding is also directed at Christiane, but which is, in her case, excusable, for her upbringing was restricted to topics of everyday life:

> Le père de Christiane, comme tous les pères, l'avait toujours traitée en petite fille à qui on ne doit pas dire grand'chose; son frère la faisait rire et non point réfléchir; son mari ne s'imaginait pas qu'on dût parler de quoi que ce fût avec sa femme en dehors des intérêts de la vie commune; et elle avait vécu jusqu'ici dans une torpeur d'esprit satisfaite et douce. (p. 120)

For Christiane, her father's gentle affection, her brother's friendly comradeship and her husband's indifferent tenderness become insignificant in relation to Paul's passionate love. For Paul, however, a love affair, of which he has had many, is simply a way of temporarily alleviating the banality of his existence: 'Est-ce qu'on vit, aux jours ordinaires de la vie? Quoi de plus triste que de se lever sans espérance ardente, d'accomplir avec calme les mêmes besognes, de boire avec modération, de manger avec réserve et de dormir comme une brute, avec tranquillité?' (pp. 142043). Paul speaks these words to Christiane on one of the group's excursions to the ruins at Lake Tazenat. The description of the ruggedly beautiful countryside is given when Paul and Christiane are very much in love:

> . . . Christiane, qui s'était levée, découvrit tout à coup dans un vaste et profond cratère un beau lac frais et rond ainsi qu'une pièce d'argent. Les pentes rapides du mont, boisées à droite et nues à gauche, tombaient dans l'eau qu'elles entouraient d'une haute enceinte régulière. (pp. 140-41)

> Ils vivraient là, dans le silence, sous les arbres, au fond de ce cratère qui contiendrait toute leur passion. . . . (p. 143)

This description of Lake Tazenat is grotesque, for it is both appealing and foreboding. The wooded right side of the mountain is incongruous with its left side, which is a barren slope. This incongruity suggests the polarities of man's existence, life and death, which reach a reconciliation in the perfect reflection in the calm water of the lake. The 'round' lake represents the endless cycle of life, which is likened to a piece of silver, suggesting that man's existence is governed by money, by greed. This comparison also serves to remind one of Andermatt, the third member of the husband-wife-lover triangle. An incongruity also results with the idea that Paul's and Christiane's love, their emotions, are held in the crater, a scientific, geological formation. In this setting, Paul tells Christiane that he is certain that he has loved her before in a previous live, again emphasizing the futile cycle of man's existence.

When Andermatt returns from one of his business trips to Paris, he finds that Christiane's attitude towards him has changed, that she will not let him come near her. She explains her behaviour by telling her husband that she thinks that she is going to have a baby. Upon speaking this words, Christiane realizes that she might as well have told him, '[j]'ai la lèpre ou la peste' (p. 157). The comparison of pregnancy, birth, to a disease like leprosy or the plague, death, is undoubtedly grotesque. Christiane's sudden aversion to pregnancy is also incongruous with her original hope of having a child. As soon as Christiane falls in love with Paul, she no longer needs a child to provide her with the love that is lacking in her marriage.

When Andermatt returns to Enval, Paul also expresses a dislike for the man and his actions. Upon hearing that the banker's plans for the new spa are going extremely well, Paul tells Christiane that businessmen

> . . . n'ont qu'une chose en tête: l'argent! Toutes les pensées que nous donnons aux belles choses, tous les actes que nous perdons pour nos caprices, toutes les heures que nous jetons à nos distractions, toute la force que nous gaspillons pour nos plaisirs, toute l'ardeur et toute la puissance que nous prend l'amour, l'amour divin, ils les emploient à chercher de l'or, à songer à l'or, à amasser de l'or! (p. 169)

Here, Paul expresses the idea that everything that is beautiful in life will be destroyed by man's greed. Realizing that he is being carried away by his emotions, Paul explains that his words do not apply to Andermatt, that he is a much better man than other businessmen. Paul defends his lover's husband, for it is his way of justifying his participation in the financier's business venture. When Paul contributes a hundred thousand francs of his money to the establishment of the spa, Christiane is stricken, for she feels as though she had just been bought and sold. Again, a human relationship based on emotions is likened to a business transaction. Paul's involvement in the banker's enterprise suggests that the relationship between Paul and Christiane will eventually be destroyed.

For Andermatt, however, the return from Paris brings him nothing but success. After much dickering with old Oriol, Andermatt manages to get the peasant to agree to a deal, which is most advantageous for the Parisian businessman. When Andermatt returns from his discussion with Oriol, he triumphantly shouts, 'Victoire! c'est fait!' (p. 171). His words express the idea that the canaille will always

be the victors in life, which is emphasized when he puts himself in charge of attracting the most celebrated doctors to the spa and that when making any negotiations, '[j]e les ferai non pas en speculateur, mais en homme du monde' (p. 192). Andermatt will convince doctors to come to his spa, not in the manner of a business speculator, but rather in the manner of a man of the world, as one of the ever-triumphant canaille.

When the Marquis announces that the entire family will be returning to Paris, Christiane and Paul 'furent surpris comme si on leur eût annoncé la fin du monde' (p. 182). Paul, telling Christiane that he is afraid of losing her, implores her to run away with him. She, however, declines his offer, 'car ce n'était plus l'heure des rêveries et des gamineries tendres. Il fallait, à présent, se montrer énergiques et prudents, et chercher les moyens de s'aimer toujours sans éveiller aucun soupçon' (p. 197). Needless to say, the love affair between Paul and Christiane does not continue after their return to Paris.

In the following summer, one scarcely recognizes the Auvergne valley. The splendid beauty of nature has been destroyed by the construction of a casino, hotels and chalets, by Andermatt's commercial exploitation of the area. The success of the spa, Mont-Oriol, is based on shady business dealings, not on the therapeutic values of the healing waters found there.

When Andermatt first announced that he was going to establish a spa, the rivalry between Doctors Latonne and Bonnefille temporarily dissipated. The two doctors then become allies and attempt to win Andermatt's favour, with the hope of gaining a better position at the

new establishment. Nevertheless, the rivalry begins anew when three Parisian doctors are installed at the spa:

> . . . ils s'appellent . . . Mas-Roussel, Cloche, Rémusot. Science et sens clinique, ils s'en servent à des fins fort étrangères à la vocation; ils ne sont présentés au lecteur que sous les traits d'hommes d'affaires, fort hautains pour leurs inférieurs dans la hiérarchie du caducée, attroupés autour d'un établissement thermal comme autour d'un marché, epiant leurs pairs, mais d'un abord moins abrupt pour l'ordonnateur de la comédie des sources, le président du conseil d'administration détenteur de la presque totalité des actions.[9]

These three doctors from Paris are grotesque, for they have come to Enval under the pretext of honourable medical convictions, when in fact, they are only concerned with personal financial gain and prestige. Doctor Cloche's name emphasizes his grotesqueness, for it not only likens him to a blister, but it also suggests that he is an imbecile. Similarly, Doctor Rémusot's name associates him with stupidity (sot), which is an inappropriate description of a learned man of the medical profession.

Doctor Latonne, who the year before was completely against the stomach ablutions prescribed by Doctor Bonnefille, now praises the practice. Latonne's behaviour is grotesque, for his medical beliefs change when he is presented with the possibility of gaining a more prestigious position. The cynical amusement with which Maupassant regarded doctors and their practices, specifically stomach ablutions, is most evident in his essay "En Auvergne":

> Un homme pâle . . . regarde avec horreur autour de lui. [...]
>
> Deux récipients de verre sont posés à terre . . . Dans l'un d'eux, nage et flotte une sorte de serpent rouge qui semble avoir trois têtes. Il est long, mince, roulé sur lui-même. L'exécuteur le saisit. C'est un tube à trois embouchures. [...]

> Le patient, pâle comme un mort, ouvre la bouche.
> Alors, l'exécuteur, lui tenant le front, introduit au fond de sa gorge cette troisième tête du serpent. L'homme frémit, tousse, s'étouffe, se tord. [...]
> Son corps se tend, sa face devient violette. On croit qu'il va expirer! (XV, p. 269)

Maupassant's equation of a doctor to an executioner is grotesque, for an executioner is hired to kill an individual. The description of Doctor Latonne's practice of stomach ablutions is very similar to the passage in "En Auvergne". Paul watches as one of Latonne's patients, Monsieur Riquier, is subjected to the tortures of this medical practice:

> . . . il [Riquier] avait l'air misérable, inquiet et douloureux. . . .
> Dès que le docteur apparut, le garçon saisit un long tube qui se divisait en trois vers le milieu et qui avait l'air d'un serpent mince à double queue . . . et M. l'inspecteur prenant d'une main tranquille le troisième bras de ce conduit, l'approcha, avec un air aimable, de la mâchoire de M. Riquier, le lui passa dans la bouche. . . .
> M. Riquier, les yeux hagards, les joues violettes, l'écume aux lèvres, haletait, suffoquait, poussait des hoquets d'angoisse. . . . [...]
> Au lieu de tousser il râlait, le pauvre, et secoué de convulsions paraissait prêt surtout à perdre ses yeux qui lui sortaient de la tete. (pp. 206-7)

The grotesqueness of this medical practice is revealed by the fact that the patient feels worse, as though he were going to die, after he is forced to undergo this torture. Latonne's grotesqueness is emphasized when he displays a certain amount of enjoyment from watching the patient suffer the agonizing stomach washing.

The 'curative' methods which Doctor Latonne uses at his 'institut medical de gymnastique automotrice' (p. 205) are also grotesque. Paul observes as the engineer, Monsieur Aubry-Pasteur

> . . . s'était écroulé dans un fauteuil à bascule, et il posa ses jambes dans les jambes de bois a jointures mobiles attachées à ce siège. On lui

> sangla les cuisses, les mollets et les chevilles, de façon qu'il ne pût accomplir aucun movement volontaire; puis l'homme aux manches retroussées, saisissant la manivelle, la tourna de toute sa force. Le fauteuil d'abord se balança comme un hamac, puis les jambes tout à coup partirent, s'allongeant et se recourbant, allant et revenant avec une vitesse extrême. . . . (pp. 210-11)

These gymnastic demonstrations are grotesque, not only because the patients are treated like machines, are dehumanized, but also because they believe in a cure, which, in fact, only seems to be one. Similarly, Doctor Latonne's new medical practices are not based on the therapeutic value of the mineral waters, but rather on machines, on products of commercial exploitation. When Latonne explains the moral effect of his cure, he tells Paul:

> C'est l'esprit qui décide, entraîne et soutient le corps. Les hommes d'énergie sont des hommes de mouvement! Or, l'énergie est dans l'âme et non pas dans les muscles. Le corps obéit à la volonté vigoureuse. (p. 209)

When Doctor Latonne explains to Paul that the body obeys the vigorous will, the grotesqueness of Paul's love affair with Christiane is revealed. Their relationship only seemed to be based on a true, spiritual love, when, in fact, it was formed as a result of a natural, physical desire. Paul and Christiane acted according to their wills, not according to any kind of moral code.

To celebrated the success of Andermatt's new spa, Mont-Oriol, a gala affair, including a farce, an operetta and a fireworks display, is staged. After the performance of the farce, which aptly describes the very nature of Andermatt's enterprise, Christiane, who is pregnant with Paul's child, begins to feel ill. Her husband, determined that the festivities are to go off as planned, begs Christiane to endure her discomfort. Even though Andermatt believes that Christiane is pregnant with his child, he shows absolutely no concern for her welfare.

Andermatt does not behave as a future father should, for he gives priority to the event which is celebrating his success as a businessman. Gontran, realizing that Christiane is not well, prematurely gives the signal for the fireworks display, the event which was to be the final presentation of the celebration. The evening's festivities honoring the success of the Parisian banker are thoroughly enjoyed by 'la foule impatiente, avide surtout d'amusements simples' (p. 224), but are a complete disaster as far as Andermatt is concerned.

In spite of the fact that Andermatt celebrates the success of his business venture, he is not satisfied, his greed has not been sated, for he begins to devise ways to expand his enterprise. He contrives a scheme that involves his brother-in-law, Gontran. Gontran, who leads a seemingly noble, but rather idle life, appears to be the antithesis of the ambitious financier. Gontran tells Andermatt:

> Vous [Andermatt] savez le gagner, vous, et vous ne savez nullement le dépenser, par exemple. L'argent ne vous paraît propre qu'à vous procurer des intérêts. Moi [Gontran], je ne sais pas le gagner, mais je sais admirablement le dépenser. (p. 95)

Initially, Gontran's statement gives the impression of being authentic and, therefore, prompts admiration. However, when it becomes evident that Gontran's lack of funds is not due to an overwhelming generosity or to an extreme hatred of money, but rather to an impulse to squander, his statement loses its merit. Gontran is a victim of the symptomatic disease characteristic of the aristocracy, a disinterest in money meant to prove high social status. In his own way, Gontran praises money since he uses it to nourish his vanity. Consequently, 'Gontran, depuis deux ans, était harcelé par des besoins d'argent qui lui gâtaient l'existence' (p. 273). Money, the status symbol of the

business world, transforms Gontran into a kind of monster, for he loses all his human qualities. His squandering replaces any generosity and his debauchery replaces any gallantery. Gontran and those like him 'comptaient sur le mariage riche. Les uns espéraient en leur famille pour le leur procurer, les autres cherchaient eux-mêmes sans qu'il y parût, et avaient des listes d'héritières comme on a des listes de maison à vendre' (p. 275). This comparison of selecting a wife from a list similar to a list of houses for sale is grotesque, for it suggests that marriage, which is supposed to be based on human feelings, is nothing more than a cold, calculated business deal.

Gontran is such a parasite that he is willing to participate in his brother-in-law's proposed scheme. After the first successful year of Mont-Oriol, Andermatt wants more land from old Oriol so that he can expand his establishment. He suggests that Gontran, whose personal finances are in a state of absolute disaster, marry a rich woman, specifically one of the Oriol girls. In this way, the property which Gontran receives as the girl's dowry could be handed over to Andermatt, which would then clear all his debts to his brother-in-law. Gontran agrees to the plan and chooses to court the younger Oriol girl, Charlotte. Charlotte and her sister, Louise, were not raised in their father's home 'mais dans une pension élégante, dans le couvent où vont les demoiselles riches et nobles de l'Auvergne, et . . . elles avaient recueilli là les manières discrètes des filles du monde' (p. 93). After Gontran begins to turn his attentions to Charlotte, she, too, becomes caught up in the banker's schemes. Here, again, another triangle is formed including Andermatt, Gontran and Charlotte. Familiar with the life of high society, Charlotte

hopes that Gontran will marry her, not because she loves him, but rather because of the social rank she will gain: 'Elle [Charlotte] murmurait entre ses lèvres, avec chaque souffle en respirant: «Comtesse de Ravenel»' (p. 248).

However, this scheme devised by Andermatt backfires, for he discovers that the property he wants for the expansion of his establishment is part of Louise's, and not Charlotte's, dowry. To rectify this problem, a new triangle is simply created by Andermatt which includes himself, Gontran and Louise. Neither Andermatt nor Gontran is concerned with Charlotte's reaction to Gontran's sudden change of heart. It is also interesting that Louise, because of an extremely serious, practical nature, suspected the banker's plan with Gontran and Charlotte. Louise reproaches her younger sister for her behaviour with Gontran, not because of her genuine concern for Charlotte's reputation, but rather because of her inhuman jealousy. Consequently, when Louise becomes involved in Andermatt's plan, she does not concern herself with Charlotte's feelings. Her only consideration is her own victory, her own advancement up the social ladder.

While Andermatt is busy manipulating other people into relationships which will ultimately be to his own advantage, it becomes evident that the love affair between Christiane and Paul has ended. Christiane, who still loves Paul,

> . . . ne comprenait pas qu'il [Paul] était, cet homme, de la race des amants, et non point de la race des pères. Depuis qu'il la savait enceinte, il s'éloignait d'elle et se dégoûtait d'elle, malgré lui. Il avait souvent répété, jadis, qu'une femme n'est plus digne d'amour qui a fait fonction de reproductrice. . . . L'idée d'un petit être né de lui, larve humaine agitée dans ce corps souillé par elle et enlaidi déjà, lui inspirait une répulsion presque invincible. La maternité faisait une bête de cette femme. (p. 232)

Paul's comparison of Christiane to an animal, which only has worth in terms of reproduction, is grotesque, for it dehumanizes her. Even though Paul is the father of Christiane's child, he is repulsed by her, since their relationship becomes associated with reproduction and, consequently, destroys any feelings of love. The grotesqueness of Paul's behaviour is amplified when Andermatt, assuming the child to be his, quite readily accepts the role of future father.

Christiane finally accepts the fact that Paul no longer loves her on the day when the group makes a short excursion to the ruins at Lake Tazenat. The fact that Paul's passion for Christiane has died is reflected in the description given of the area, which is so different from the description given when Paul and Christiane were very much in love: 'Autour d'eux, derrière eux, à droite, à gauche, ils étaient entourés de cônes étranges, décapités, les uns élancés, les autres écrasés, mais tous gardant leur bizarre physionomie de volcans morts' (p. 279). The end to Paul's passionate feelings for Christiane is emphasized by the fact that this group, out on an excursion, is surrounded by nothing but death. On this outing, Gontran deliberately turns his affections from Charlotte to Louise. Paul, displaying pity and compassion for Charlotte, believes that Gontran's actions are unjustifiable and decides to reproach his friend for his behaviour later. When it is time to return to Mont-Oriol, the group gets into the carriage which Gontran has appropriately christened 'Noah's Ark,' which again emphasizes the idea that all relationships are established for the purpose of the propagation of the species. On the way back, a dead donkey is found lying in the middle of the road:

> Christiane, navrée, bouleversée, voyait toute cette misérable vie d'animal finie ainsi au bord d'un chemin: le petit bourricot joyeux, à grosse tête où luisaient de gros yeux, comique et bon enfant . . . puis la première charrette, la premiere montée, les premiers coups! et puis, et puis l'incessante et terrible marche par les interminables routes! les coups' les coups! les charges trop lourdes. . . . (pp. 284-85)

At this point, Christiane recognizes the grotesqueness of existence. When she sees the dead donkey, she understands the misery of life and the allurement of death: 'Christiane, pour la première fois, comprit la misère des créatures esclaves; et la mort aussi lui apparut comme une chose bien bonne par moments' (p. 285). In spite of the difficulties in life, one continues to struggle, one continues to be a slave to life, because of the horror of death. Nevertheless, death is also alluring, because it is the one thing which can free man from the grim realities of life.

Upon arriving back at the spa, Paul reproaches Gontran for his behaviour towards Charlotte. Gontran, who knows about the love affair between his friend and his sister, but who has said nothing to anyone about the subject, suggests that Paul's actions towards women are not always noble. Paul defends himself with the argument that their discussion involves Charlotte, a decent young girl, and not some wench or married woman. They way in which Paul justifies, to himself, his relationship with Christiane is grotesque, for he compares the mother of his child to a prostitute.

Through a series of circumstances, Paul becomes engaged to Charlotte. This forms yet another triangle including Andermatt, Paul and Charlotte. When Paul receives Charlotte's dowry, Andermatt will ultimately have access to all of the Oriol property, since Paul is a shareholder in his enterprise. Thus, the financier is

completely successful in his business venture, for he has managed to gain eveything that he wanted.

After giving birth to her child, a daughter, Christiane

> . . . se sentait changée, comme si cette crise eût modifié son âme. Elle souffrait moins et songeait davantage. Les événements terribles, si proches, lui paraissaient reculés dans un passé déjà lointain, et elle les regardait avec une clarté d'idées dont son esprit n'avait encore jamais été éclairé. Cette lumière, qui l'avait envahie soudain, et qui illumine certains êtres en certaines heures de souffrance, lui montrait la vie, les hommes, les choses, la terre entière avec tout ce qu'elle porte comme elle ne les avait jamais vus. (p. 351)

Before Christiane met Paul, she led a relatively happy and peaceful existence. Her love affair with Paul, however, exposed her to some of the disappointments and sorrows of life. In other words, Christiane became aware of the grotesqueness of human existence. Having experienced some of the grim realities of life, Christiane also recognized the grotesqueness of death, for her horror of death is sometimes mixed with the allurement of death.

Christiane feels absolutely no remorse for having betrayed and deceived her husband. She justifies her lack of guilt to herself by concluding that she and Andermatt

> . . . étaient trop différents sans doute, trop loin l'un de l'autre, de races trop dissemblables. Il ne comprenait rien d'elle; elle ne comprenait rien de lui. Pourtant il était bon, devoué, complaisant. Mais seuls, peut-être, les êtres de même taille, de même nature, de même essence morale peuvent se sentir attachés l'un à l'autre par la chaîne sacrée du devoir volontaire. (p. 354)

Christiane's thoughts reveal the tragedy of man's existence. The differences in the basic natures of man create distances which cannot be spanned and, therefore, a relationship based on an ideal and pure love can never be achieved.

Christiane refuses to let Paul see his daughter, the reminder of the love that once existed between them and which then died. This is her way of getting revenge, of attempting to destroy a part of Paul. She hopes to make him suffer as he made her suffer.

In terms of the 'drei Grundtriebfedern' which Schopenhauer attribues to differences in character, it is evident that Egoismus is the natural instinct which is strongest in all the characters in the novel. The nature of the coniving businessman, Andermatt, is also characterized by a certain amount of Bosheit. Christiane displays the natural instinct of Mitleid in the incidents involving the dog and the dead donkey. When Christiane sees the dead donkey, she realizes that another's suffering is her own suffering, that another's death is her own death.

According to Schopenhauer, man's egoism is his most powerful, most wicked instinct. The greedy opportunist, William Andermatt, is obsessed with the acquisition of wealth. His ability to manipulate others for his own benefit accentuates the fact that human existence is governed by crass materialism. Andermatt and parvenues characterize the cold, money-oriented society of Paris. Aspects of city life are revealed, however, by their effects on people who live in the seemingly idyllic environment of the beautiful Auvergne countryside, which inspires individuals to aspire to ideals. Nevertheless, the ideals inspired by life in the country prove to be illusions which are shattered by the destructive realities of life.

Andermatt, the high financier from Paris, is ultimately responsible for the downfall of his wife, Christiane, whose marriage was based on a business deal, not on love. She was a victim of the

social custom which allowed parents to choose their daughter's husband. Christiane was already familiar with the society of the city, which was based on crass materialism and devoid of any emotions. In the beautiful Auverge countryside, Christiane cuckolds her husband, because he is more interested in money than in her love. When Christiane's passionate love affair with Paul Brétigny ends, she realizes that there is no such thing as an ideal love. Her dream of two individuals finding the ideal in one another was a mere illusion. Every individual essentially lives in complete isolation. Christiane

> . . . comprit que, même entre les bras de cet homme, quand elle s'était crue mêlée à lui, entré en lui, quand elle avait cru que leurs chairs et leurs âmes ne faisaient plus qu'une chair et qu'une âme, ils s'étaient seulement un peu rapprochés jusqu'à faire toucher les impénétrables enveloppes où la mystérieuse nature a isolé et enfermé les humains. Elle vit bien que nul jamais n'a pu ou ne pourra briser cette invisible barrière qui met les êtres dans la vie aussi loin l'un de l'autre que les étoiles du ciel. (pp. 351-52)

Schopenhauer also maintained that no two individuals were of the same nature and, therefore, no ideal love could ever exist:

> Je vollkommener nun die gegenseitige Angemessenheit zweier Individuen zu einander in jeder Rücksichten ist, desto stärker wird ihre gegenseitige Leidenshaft ausfallen. Da es nicht zwei ganz gleiche Individuen gibt, muß jedem bestimmten Mann ein bestimmtes Weib. . . . So selten wie der Zufall ihres Zusammentreffens ist die eigentlich leidenschaftliche Liebe. (II, p. 687)

Schopenhauer suggested that relationships were established on the illusion of an ideal love and on the reality of the instinct of propagation of the species. This attitude is emphasized by the fact that Christiane has an illegitimate child.

Although Schopenhauer did not excuse a wife's infidelity as did Maupassant, both the philosopher and the novelist expressed an

aversion to the institution of marriage. This idea is presented in Mont-Oriol when Doctor Honorat tells Gontran: 'Je [Honorat] dis: mal marié. Ne faites jamais cette folie-là. . . . Tenez, voilà vingt ans que je suis marié, eh bien, je ne m'y accoutume pas' (p. 128).

Schopenhauer's suggestion that the deforming influence exercised by the vulgar company of others on an individual is better exchanged for a life of solitude, which gives one a profound peace of mind and tranquillity of soul, is also presented in Mont-Oriol. After her relationship with Paul Brétigny, Christiane, having acquired a sufficient understanding of the ambiguities of life, turns to a life of solitude. The novel portrays the incongruity between the resignation from life, which develops from the disappointment of unfulfilled ideals, and the assertion of life, which springs from an individual's egoism, from his ability to control others. Thus, every individual, who is faced with the futility of existence, has a choice; he can either aspire to high ideals, which enable him to rise above materialistic concerns and, hence, achieve inner freedom, or he can assert himself and gain wealth, power and social rank.

The grotesque element, as it occurs in Mont-Oriol, is based on Maupassant's pessimistic views of life, many of which, as has been pointed out, are similar to those of Arthur Schopenhauer.

Notes

[1] A. Guérinot, "Maupassant et la Composition de Mont-Oriol," Mercure de France, CXLVIII (May/June 1921), p. 611.

[2] Guy de Maupassant, Chroniques, Etudes, Correspondance, ed. René Dumesnil (Paris: Librairie Gründ, 1938). In a letter to Gustave Flaubert, dated February 1880, Maupassant writes: 'Je n'y vois presque plus de l'oeil droit. Mon médecin est un peu inquiet et croit à une congestion de je ne sais quelle partie de l'organe' (p. 281). In the following month of the same year, Maupassant, again in a letter to Flaubert, refers once more to his eye ailment: 'Mais mon médecin . . . tout en admettant parfaitement l'existence de cette affection, affirme qu'elle se guérira' (p. 283).

[3] Guy de Maupassant, p. 330. In a letter dated May 15, 1885, Maupassant tells Madame Lecomte du Nouy, that he will be spending some time 'en Auvergne, à Châtel-Guyon, car mon estomac ne va guère et mes yeux ne vont pas de tout.'

[4] Stanley Jackson, Guy de Maupassant (London/Southhampton: The Camelot Press Limited, 1938), p. 235.

[5] Guy de Maupassant, p. 338.

[6] Guy de Maupassant, pp. 336-37.

[7] Guy de Maupassant, Mont-Oriol (Paris: Gallimard, 1976), p. 44. All further references to this work appear in the text.

[8] Andre Vial, Guy de Maupassant et l'art du roman (Paris: Librairie Nizet, 1954), p. 285.

[9] Vial, p. 279.

VI Conclusion

From the analysis of Raabe's Der Schüdderump and Maupassant's Mont-Oriol, it is evident that both novels are dependent on a striking juxtaposition of opposites -- country life and city life, birth and death, joy and sorrow, the comic and the tragic, illusion and reality. These opposites, these incongruities, combine, in the perspective of a pessimistic world view, to reveal the grotesqueness of society, human nature and man's existence. On the level of content, the grotesque of Wilhelm Raabe and Guy de Maupassant is based on a strong, underlying pessimism, derived, to a great extent, from the philosophy of Arthur Schopenhauer. In his essay, "Über das Lächerliche," Schopenhauer states that any poetical or artistic work which has a serious thought concealed in the background is the product of humour:

> . . . jede poetische oder künstlerische Darstellung einer komischen, ja sogar possenhaften Szene, als deren verdeckter Hintergrund jedoch ein ernster Gedanke durchschimmert, ist Produkt des Humors, also humoristisch. (II, p. 134)

Although the horrifying element is suppressed or seems non-existent in both novels, it is indeed present. By outlining some of the novelists' general views of life, the grotesque, which often embodies that which the authors fear and despise and which contradicts the high ideals they maintain, is realized. The grotesque provides both Raabe and Maupassant with a means of expressing their special sardonic humour and often bitter satire. Even though the humourous element of the grotesque comes into the foreground in both novels, it is mixed, nonetheless, with a certain amount of bitterness and despair. The satire of Raabe and Maupassant expands to include society, human nature

and man's existence in general. The novelists' harsh attacks against the particular evils of the day are filled with resentment and disillusionment. This mood of despair and pessimism provides the basis for the grotesque. Raabe's and Maupassant's satirical humour effaces man's existence in such a way that the comedy and tragedy of life are revealed. The tragic element, which is recognized as an essential aspect of life, is coupled with the realization that life is ludicrous and man's existence is futile and insignificant. Thus, in both novels, the grotesque is an expression of an attitude towards life.

In the Romantic period, philosophy was marked by an individual's search for oneness with the universe, which led to a literature which portrayed the world as an unreal phantasmagoria. During the post-Romantic years, however, thought centered on the senselessness, nothingness and futility of existence, which produced a literature simultaneously expressing a desire for the existence of man's professed, positive ideals with the conviction of the presence of destructive, negative forces. These destructive forces of everyday life, such as crass materialism, cold insensibility and corruptness, are often personified and contrasted with a pure, ideal nature. These inexplicable forces governing society, which transform an individual into a medium of destruction, are essentially victorious over the ideals in life. These forces are, nonetheless, acceptable, since they are the product of man's futile existence. Thus, in realistic literature, the negative aspects of everyday life appear horrifying, in that they threaten society, and also ludicrous, in that their threat is, ultimately, not to be taken seriously. In the literature of the post-Romantic years, which eliminated the metaphysical aspects of man's

existence

> We see that the joyous affirmation of life and the embracing of concrete reality so often celebrated as attributes of Poetic Realism conceal a preoccupation with death and nothingness and a realization of the transiency of all things; that the preservation of order and morality is not automatic, but entails a constant combat with the forces of chaos and evil; and that the confidence in the powers of reason and will is sometimes frustrated by the incongruous and senseless residue in life.[1]

In his study, Das Groteske: Seine Gestaltung in Malerei und Dichtung, Wolfgang Kayser suggests, when considering the literature of the post-Romantic years, 'daß . . . das eigentlich Groteske kaum zu finden sein wird und wir ihm höchstens in abgemildeter Form oder in Überlagerung mit anderen Gehalten begegnen.'[2] Nevertheless, the analysis of Der Schüdderump and Mont-Oriol indicates that the grotesque, as a literary device, was employed by both Raabe and Maupassant. Thus, the grotesque is a literary means of expression which is adaptable for the presentation of various Weltanschauungen and, as a result, may be embedded, to a greater or lesser degree, in different types of literary styles.

Notes

[1] Lee Byron Jennings, The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose, University of California Publications in Modern Philology, Vol. 71 (Berkely & Los Angeles: University of California Press, 1963), p. 128.

[2] Wolfgang Kayser, Das Groteske: Seine Gestaltung in Malerei und Dichtung (Oldenburg & Hamburg: Gerhard Stalling Verlag, 1957), p. 112.

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